

MOVEMENT AND BALANCE
TERMINOLOGY:
THE PHYSICS OF SWING

Dancing is making body movements (moving body joints with muscles) in space and time to musical rhythms and melodies. The following terminology is used to conceptualize what is happening on the wood. Anyone can learn how to walk through figures; the challenge is to learn how to control the movement, balance, and momentum with respect to the rhythm and timing in a figure.

<u>CONCEPT</u>	<u>DEFINITION</u>
Movement	A particular technique of changing a body position in space and time by moving joints of the body through the result of the release of energy (force) by a muscular response to an inner or outer stimulus (force). The movement is expressed as work.
Arm Work	Shoulder and elbow action
Hand Work	Wrist and finger action
Head Work	Neck action
Foot Work	Ankle action
Leg Work	Hip and knee action
Torso Work	Spine (pelvis, waist, chest) action
Body Work	A combination of arm, hand, head, foot, leg and/or torso work.
Step	A movement consisting of a change of weight from one leg to the other using camel or cuban action, or something in between.
Balance Step	A falling step unconsciously taken out of context in a rhythm's timing in order to maintain balance. The balance step is a "bug" or "virus" which results in the weight being on the wrong leg for the next step.
Turn	A movement which changes the direction the body is facing: e.g., circles, pivots, spins, swivels, winds, swivots.

Kinesthesia	The sense of movement in muscles, tendons, and joints. (Muscle sense)
Muscle Memory	The subconscious movement of the body.
Balance	A state of stability and equilibrium.
Stability	The ability to maintain or restore your equilibrium when acted upon by forces tending to displace you (for example, your dance partner or the clowns next to you).
Equilibrium	A condition resulting from the equal action of opposing forces and weight distribution.
Force	An influence (impetus or momentum) on the body which maintains, or produces a change in, movement, shape, or balance.
Action	The way or style of producing a movement.
Resistance	The opposition offered to a force.
Gravity Center	The point through which the resultant of gravitational forces on a body passes.
Gravity Line	The line in which the resultant of gravitational forces on a body may be considered concentrated.
Mass Center	The point at which the entire mass of a body may be considered concentrated.
Impetus	The force (energy of motion) with which a moving body tends to maintain its velocity or overcome resistance. Body sway is one impetus for steps; contrabody is one impetus for rotations.
Momentum	A quantity expressing the motion of the body equal to the product of the mass of the body and its velocity.

Acceleration	The time rate of change of velocity with respect to magnitude of direction.
Velocity	The time rate of change of position of a body in a specified direction.
Body Flight	The integration and control of impetus, momentum, and balance associated with a walking movement while keeping the body's center of mass over the supporting leg.
Static Dance	A state where individual body movements are not integrated and acting in unison or where the forces of the coupled partners are not integrated and acting in unison.
Dynamic Dance	A state where individual body movements are integrated and acting in unison or where the forces of the coupled partners are integrated and acting in unison.

- As one applies a force (impetus) which moves a joint, the center of mass will move. Learning to dance is learning to generate specific movement with your joints from your scalp to your toes by applying force (impetus) to your joints while controlling the balance and momentum of your center of mass.
- Straight line movement of the body requires balancing the straight line forces and their associated mass, velocity, momentum and acceleration. Rotation movement of the body requires balancing the centrifugal and centripetal forces and their associated mass, angular momentum, velocity and acceleration.

Yes, this is what you can expect when you let an engineer explain dance movement. Now, who put Count Basie's "One O'clock Jump" on the turntable? Let's get out of the conceptions of physics and back to the boards with the sensations, perceptions, feelings, and emotions of the rhythm's beckoning call with some head, torso, arm, hand, leg, and foot work and put some Flying Lindy action on the wood. Keep On Dancing! Hutch

REMARKS

- The primary (control) joints are the spine (chest, waist, pelvis), hip, knee, and ankle (foot). The secondary (style) joints are the neck (head), shoulder, elbow, wrist (hand), and knuckles (fingers).
- Moving a finger joint does not require as much control of movement, momentum and balance as moving hip, knee, and ankle joint while stepping.
- In order to dance (move), dancers must be able to control their movement, balance (equilibrium and stability), and momentum (velocity and acceleration [impetus]) while maintaining a couple (hold and contact).
- The centers of gravity and mass are the same, and are located in the pelvis in front of the upper part of the sacrum for a person of average build standing erect with arms hanging at the sides. The line of gravity passes through the center of gravity.

MOVEMENTS

What follows is a catalog of movements used in Swing dancing. Many movements are not included, but there are enough here to get you started. The movements can be styled many ways and that is what gives Swing much of its flavor. If a movement has an abbreviation currently used in *Swing Dancer*, the abbreviation is included in parenthesis.

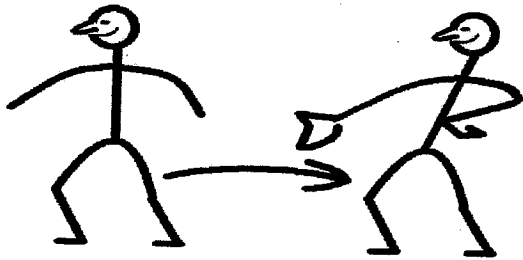


Figure 3.1.1-1 ARCH (Ar)

A body movement where the torso arches backward with the knees not locked.

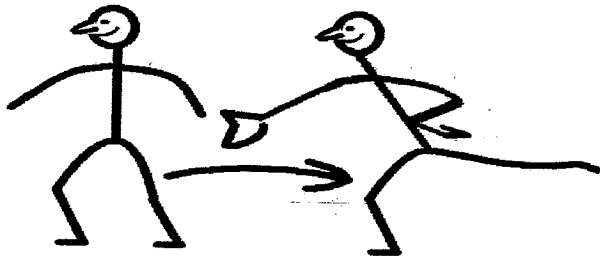


Figure 3.1.1-2 ARABESQUE (Ab)

A leg movement where the non-support leg extends backward, straight and parallel to the floor.

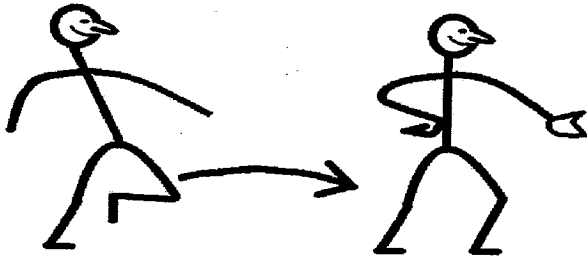


Figure 3.1.1-3 ASSEMBLE (As)

A body movement where the dancer springs into the air from one foot and lands on both feet.

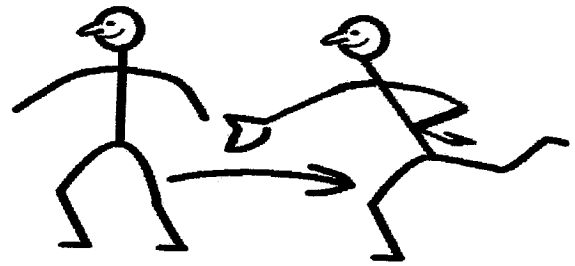


Figure 3.1.1-4 ATTITUDE (At)

A leg movement where the non-support leg turns out, lifts, and extends backward with the knee bent.

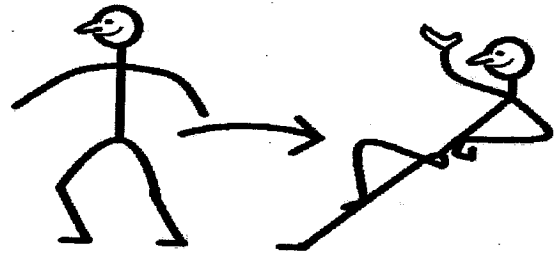


Figure 3.1.1-5 BACK DROP (Bd)

A body movement where the body drops backward.

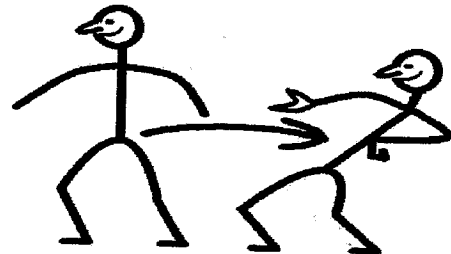


Figure 3.1.1-6 BEND BACKWARD (Bb)

A body movement where the body bends backward with the knees not locked.

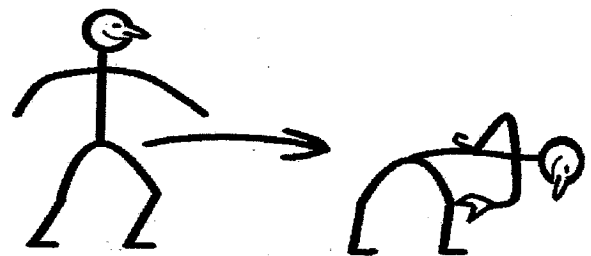


Figure 3.1.1-7 BEND FORWARD (Bf)

A body movement where the body bends forward with the knees not locked.

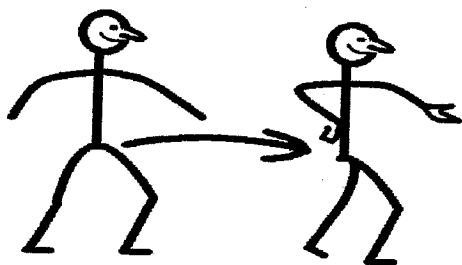


Figure 3.1.1-8 BOOGIE (Bg)

A body movement where the non-support hip lifts and rondes in the direction of the non-support leg. A boogie walk forward is moving the non-support leg forward while doing a boogie movement.

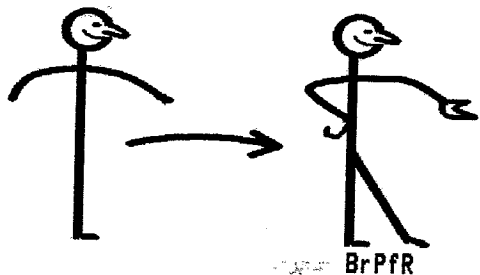


Figure 3.1.1-9 BRUSH (Br)

A leg movement where the ball of the foot of the non-support leg strikes the floor as the leg moves to a new position.

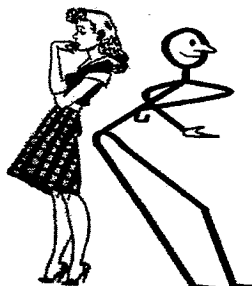


Figure 3.1.1-10 BUMP (Bp)

A body movement where a dancer bumps his or her partner.

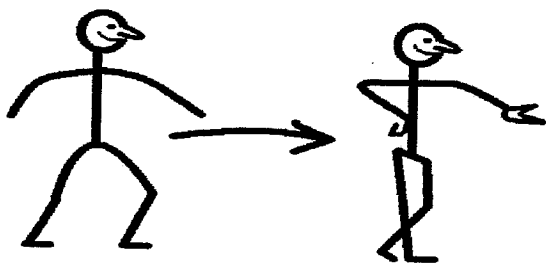


Figure 3.1.1-11 CAMEL (Ca)

A body movement where the non-stepping leg does a knee pop prior to the stepping leg taking a step onto a straight leg. The stepping leg's hip is moved outward after the step is taken and the non-stepping hip is lowered.

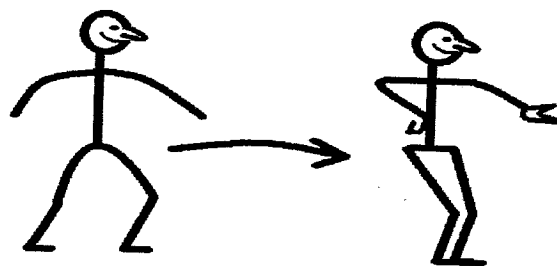


Figure 3.1.1-12 CAROLINA BOOGIE

A boogie movement where the knees are bent and the support leg knee bends inward and the non-support foot moves forward and in line to an extreme whole-foot-outside position with the non-support knee bending outward.

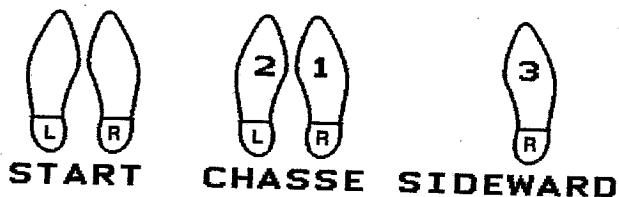


Figure 3.1.1-13 CHASSÉ (Ch)

A segment break consisting of a sequence of three steps in the same direction in which the second step is a together step.

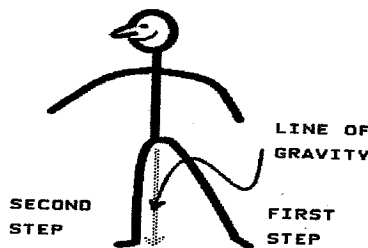


Figure 3.1.1-14 CHECK (Ck)

A body movement consisting of two steps where the line of gravity remains closer to the foot making the second step during the two steps. The second step is normally a replace step. Checks are timed "& 1" or "a 1".

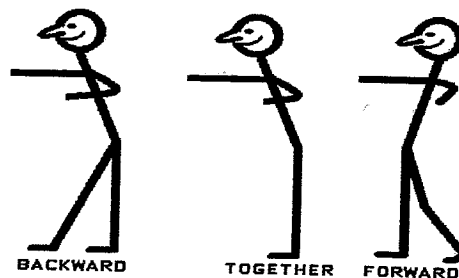


Figure 3.1.1-15 COASTER

A body movement consisting of a twinkle with nanigo movement.

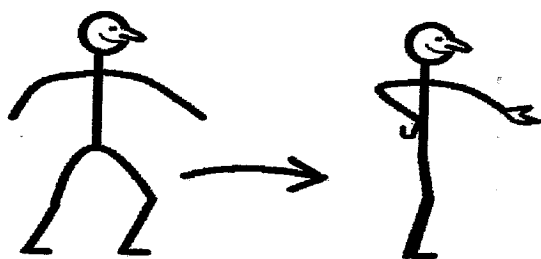


Figure 3.1.1-16 COLLECT (Co)
A leg movement where the non-support leg is moved next to the support leg. Can be called a point togetherward (Pt).

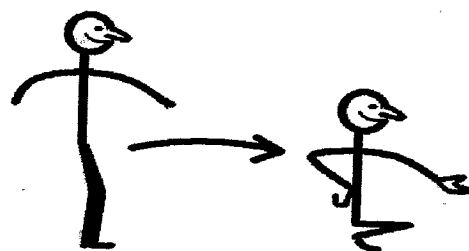


Figure 3.1.1-20 CROUCH (Cr)
A body movement where the dancer plies to an Owl position with the feet on the floor.

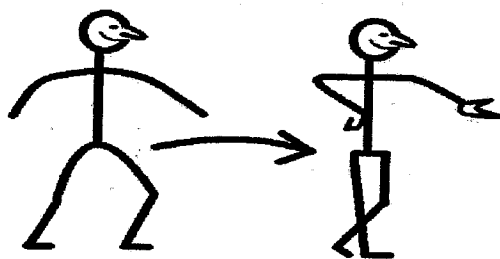


Figure 3.1.1-17 CONTRABODY (Cb)
A body movement where the support leg hip and shoulder turn toward the stepping non-support leg. Contrabody is used to begin turning movements.

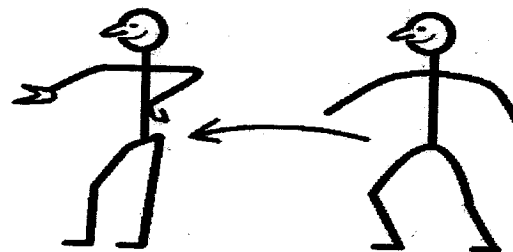


Figure 3.1.1-21 CUBAN (Cu)
A leg movement consisting of a step where the weight transfer is delayed and the knee of the stepping foot bends inward and the hip of the stepping foot is lowered.

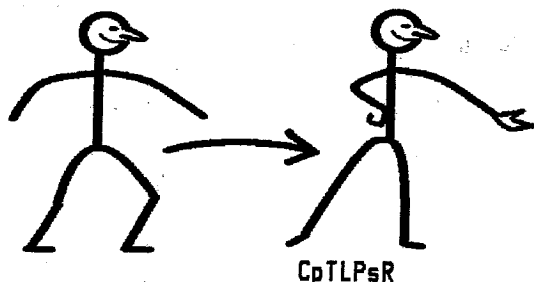


Figure 3.1.1-18 COUPE (Cp)
A leg movement consisting of a togetherward, archward, or instepward step movement in which the moving foot replaces the supporting foot with cutting action, and the supporting foot moves to a sideward, forward, or backward point position respectively.

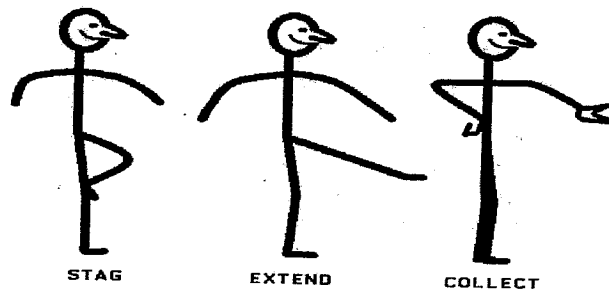


Figure 3.1.1-22 DEVELOPE (De)
A leg movement where the non-support leg moves to stag position, straightens, and then moves to collected position.

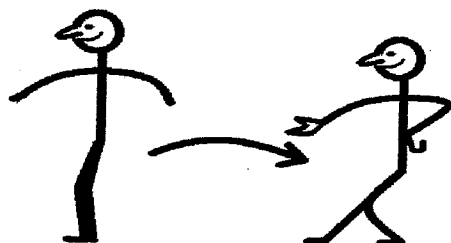


Figure 3.1.1-19 CORTE (Ce)
A body movement where the dancer plies to a sitting position with the non-support leg extended forward and with the thighs parallel.

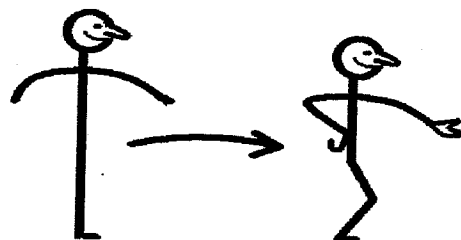


Figure 3.1.1-23 DOWN (Do)
A body movement where the body lowers until the heel is ready to leave the floor.

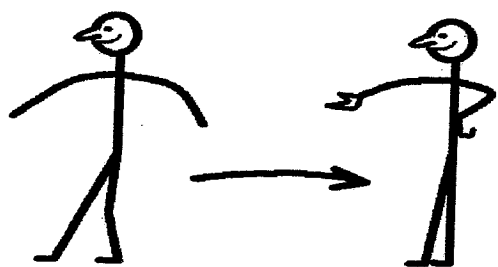


Figure 3.1.1-24 DRAG (Dg)

A leg movement where the foot is dragged across the floor.

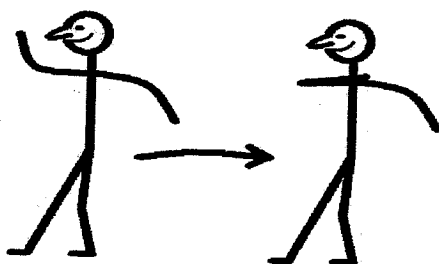


Figure 3.1.1-25 DUB (Du)

An arm movement where the hand of the coupled arm executing an under or beneath is brought to the shoulder before and/or after the under or beneath is completed.

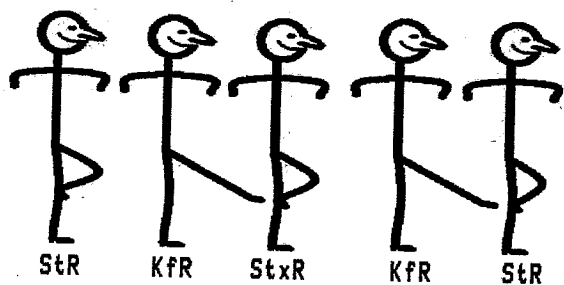


Figure 3.1.1-26 FIGURE (Fu)

A segment break where the non-support leg: stags, kicks-forward, stags-cross, kicks-forward, and stags.

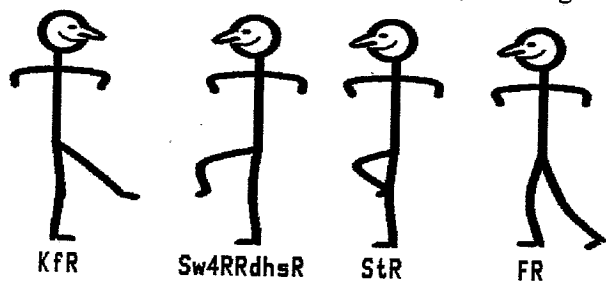


Figure 3.1.1-27 FIGURE BACK (Fg)

A segment break where the non-support leg kicks-forward, rondes-hook-side, stags, and then steps forward while the body swivels in the direction of the non-support leg.

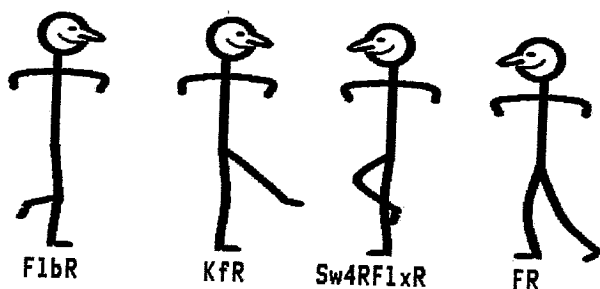


Figure 3.1.1-28 FIGURE FORE (Fe)

A segment break where the non-support leg flicks-backward, kicks-forward, swivel flicks-crossward and then steps forward while the body swivels in the direction of the non-support leg.

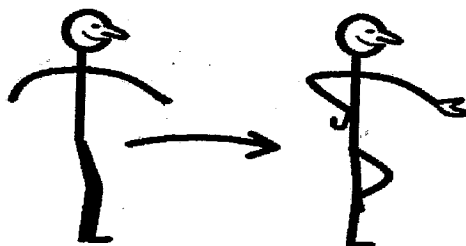


Figure 3.1.1-29 FLEA HOP (Fh)

A body movement where a skip is taken sideways in the direction of the non-support leg and the non-support leg is in stag-diagonal-forward position. The stag is the impetus for the skip.

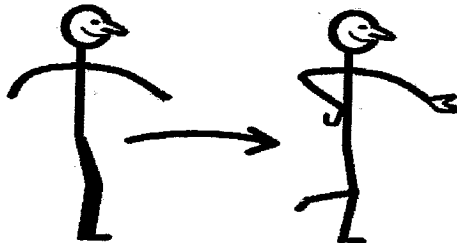


Figure 3.1.1-30 FLICK (Fl)

A leg movement where the non-support leg moves from collected position to a back position with the toe pointing down or back using only the knee joint. The non-support leg's knee remains next to the support leg's knee.

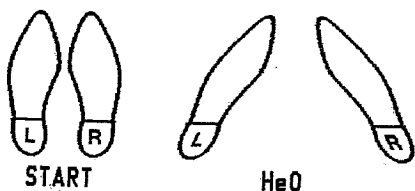


Figure 3.1.1-31 FLICKER (Fk)

A leg movement where the heels and toes turn inward or outward. Some possible movements are:

- The heels stay together while the toes move apart and together.
- The toes stay together while the heels move apart and together.
- The heels move inward and outward with the legs in forward, backward, or sideward position.
- The toes move inward and outward with the legs in forward, backward or sideward position.
- One toe and one heel move inward and outward with the legs in forward, backward, or sideward position.



Figure 3.1.1-32 FOLD (Fd)

A body movement where the body bends forward with the knees not locked.

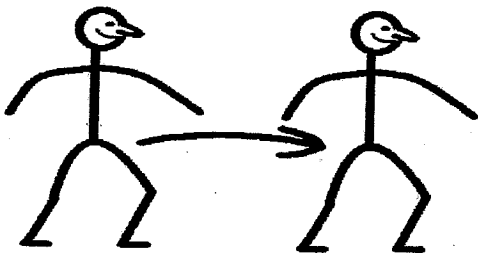


Figure 3.1.1-33 FREEZE (Fz)

A body movement consisting of no movement.

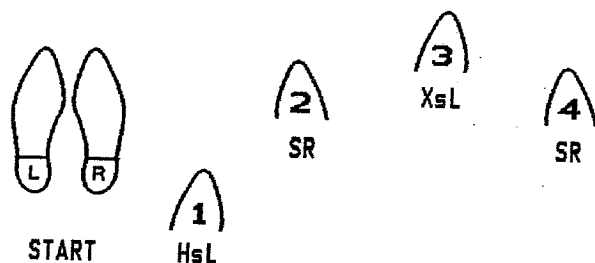


Figure 3.1.1-34 GRAPEVINE (Gp)

A segment break consisting of a sequence of hooking and crossing steps with side steps in between.

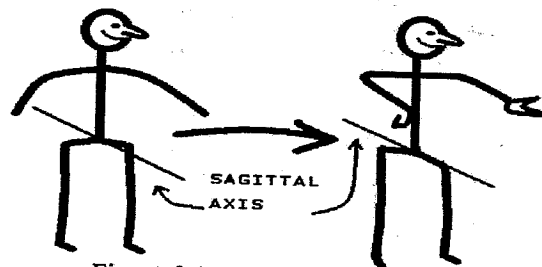


Figure 3.1.1-35 HIP LIFT (Hl)

A body movement where the hip lifts the leg by rotating the hips around the sagittal axis.

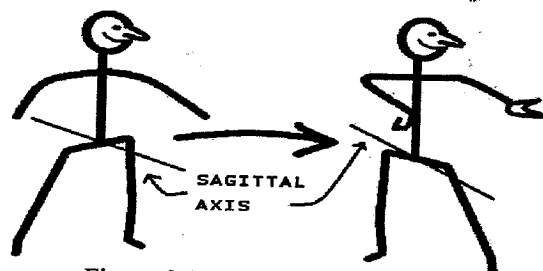


Figure 3.1.1-36 HIP SHIFT (Ht)

A body movement where the hips rotate around the sagittal axis.

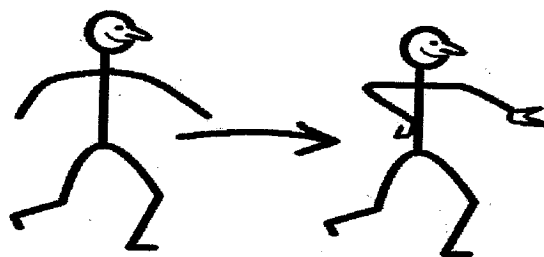


Figure 3.1.1-37 HOP (Ho)

A body movement where the dancer springs into the air from one foot and lands on the same foot.

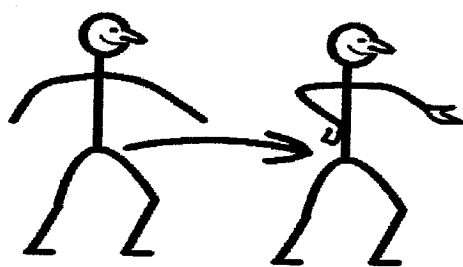


Figure 3.1.1-38 JUMP (J)

A body movement where the dancer springs into the air from both feet and lands on both feet.

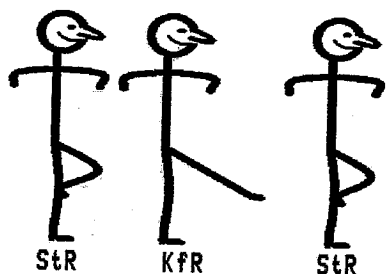


Figure 3.1.1-39 KICK (K)

A leg movement where the non-support leg moves to a stag position, straightens forward, and returns to stag position.

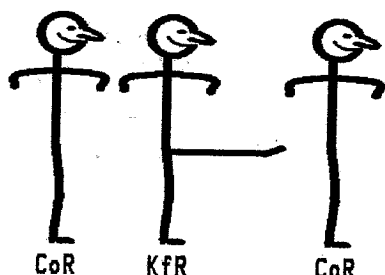


Figure 3.1.1-40 KICK FOOTBALL (KI)

A leg movement where the non-support leg moves from a backward position to an extended forward position, similar to kicking a football.

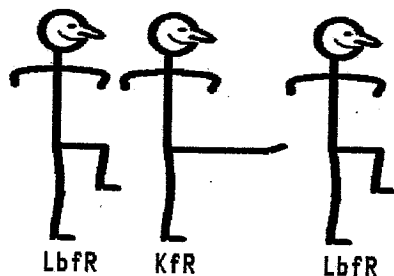


Figure 3.1.1-41 KICK KARATE (Kk)

A leg movement where the non-support leg moves to a bent knee lift position, straightens, and returns to the bent knee lift position.

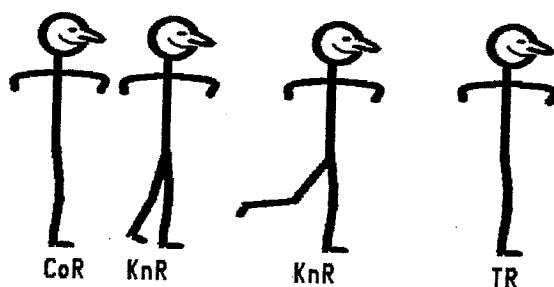


Figure 3.1.1-42 KICK SNAP (Kn)

A leg movement resulting from nanigo action, where the non-support leg moves to a backward position and then flicks.

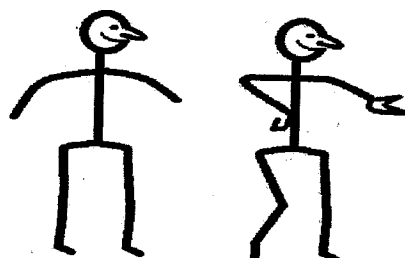


Figure 3.1.1-43 KNEE DRAPE (Kd)

A leg movement where the knee bends inward.



Figure 3.1.1-44 KNEE POP (Kp)

A leg movement where the knee moves forward and backward as the heel is raised and lowered.

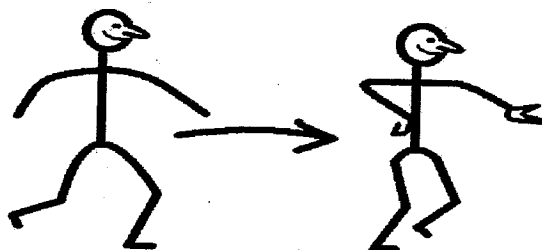


Figure 3.1.1-45 LEAP (Le)

A body movement consisting of a step movement where the dancer springs into the air from one foot and lands on the other foot.

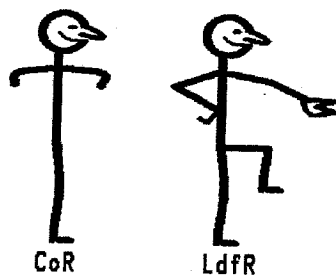


Figure 3.1.1-46 LIFT (L*)

A leg movement where the non-support leg moves from the hip until the thigh is parallel to the floor with the knee and foot occupying the step position indicated (*). The knee may or may not be bent. Lift Bent, Lift Straight, and stag are named lifts.

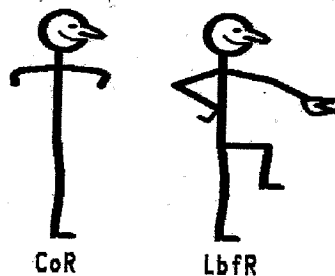


Figure 3.1.1-47 LIFT BENT (Lb)

A leg movement where the non-support leg moves from the hip while the knee bends until the upper leg is parallel to the floor and the lower leg is perpendicular to the floor. For example, Lift Forward (Lbf).

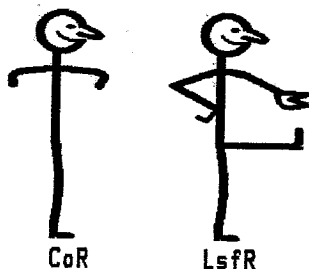


Figure 3.1.1-48 LIFT STRAIGHT (Ls)

A leg movement where the non-support leg remains straight while moving from the hip until it is parallel to the floor.



Figure 3.1.1-49 LIMBO (Lm)

A body movement where the body moves to an extreme bend backward position with the legs in a flick position.

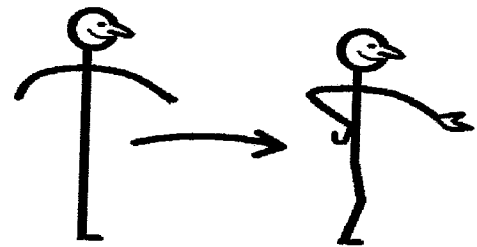


Figure 3.1.1-50 LOW (Lw)

A body movement where the body lowers until the knee is in front of the toe.

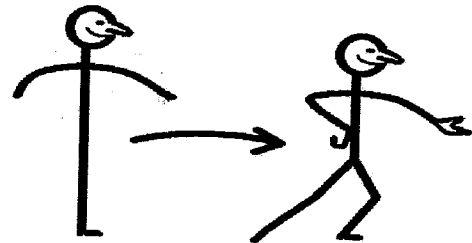


Figure 3.1.1-51 LUNGE (Lu)

A body movement where the body lowers to a down position on a forward step with the weight over the support leg.

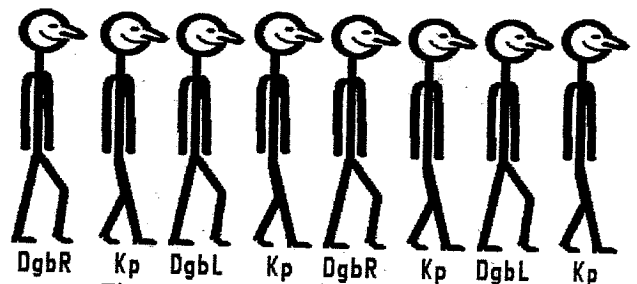


Figure 3.1.1-52 MOON WALK (Mo)

A body movement consisting of a walk backwards or forwards where the support leg's knee is bent with the heel high off the floor (knee popped forward) while the non-support leg is held straight (knee popped backward) and dragged past the support leg with the heel in contact with the floor. When the weight is transferred with knee pop action, the new support leg's knee pops forward raising its heel off the floor while the non-support leg's knee pops backward lowering its heel to the floor.

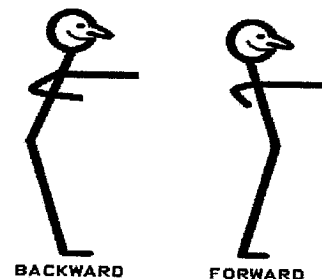


Figure 3.1.1-53 NANIGO (Na)

A body movement where the waist moves forward and backward with the pelvis trailing the waist.



Figure 3.1.1-54 NORMAL (No)

A body movement where the body assumes a straight position with the knees not locked.

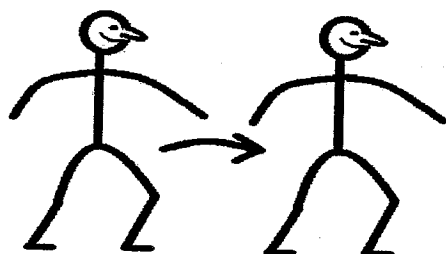


Figure 3.1.1-55 PAUSE (Pz)

A body movement consisting of a short stopping of movement. A pause can be used to create staccato movement.

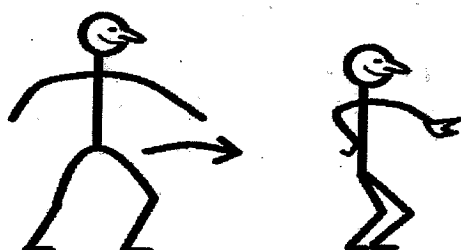


Figure 3.1.1-56 PLIE (Pl)

A body movement where the body lowers with the weight evenly distributed over both feet.

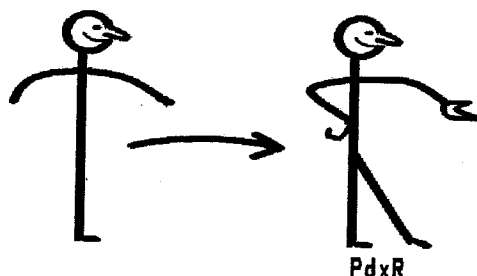


Figure 3.1.1-57 POINT (P*)

A leg movement where the non-support leg moves from the hip to the position indicated (*) without changing weight and with the ball of the foot in contact with the floor, for example, Point diagonal cross (Pdx).

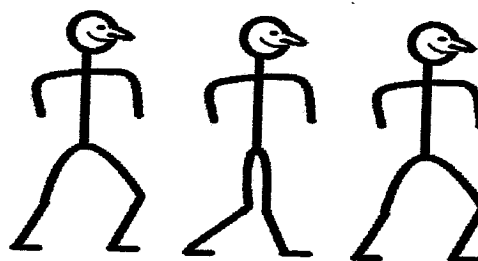


Figure 3.1.1-58 QUIVER (Q)

A leg movement where the knees move inward and outward.

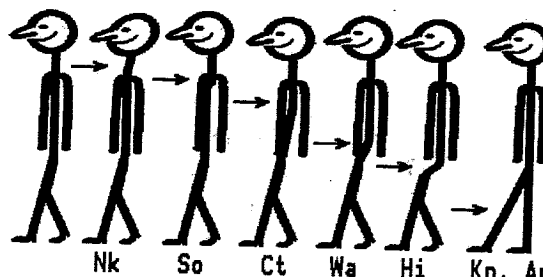


Figure 3.1.1-59 Ripple down backward (Ridb)

A body movement where the head, shoulders, chest, waist, pelvis, knees, and ankle move backward in that order.

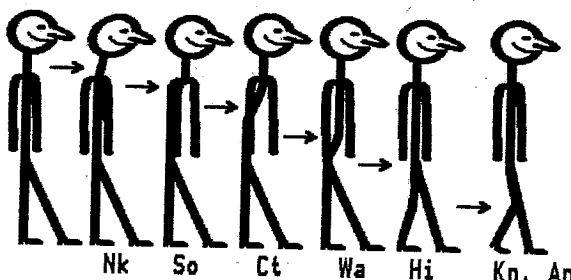


Figure 3.1.1-60 Ripple down forward (Ridf)

A body movement where the head, shoulders, chest, waist, pelvis, knees, and ankle move forward in that order.

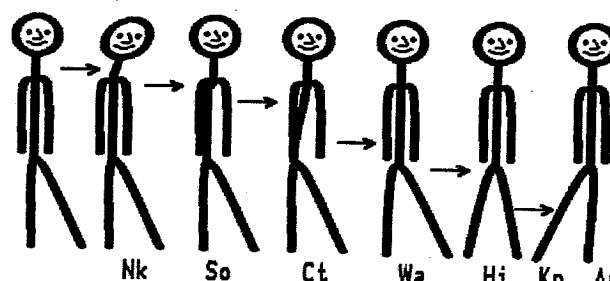


Figure 3.1.1-61 Ripple down sideward (Rids)

A body movement where the head, shoulders, chest, waist, pelvis, knees, and ankle move sideward in that order.

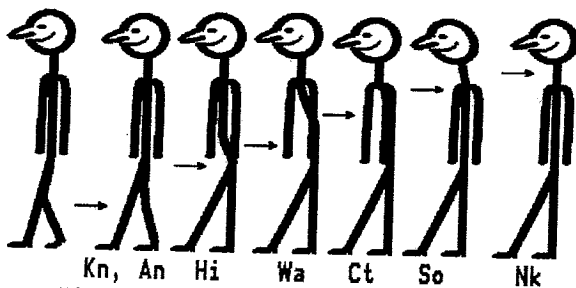


Figure 3.1.1-62 Ripple up backward (Riub)

A body movement where the ankle, knees, pelvis, waist, chest, shoulders, and head move backward in that order.

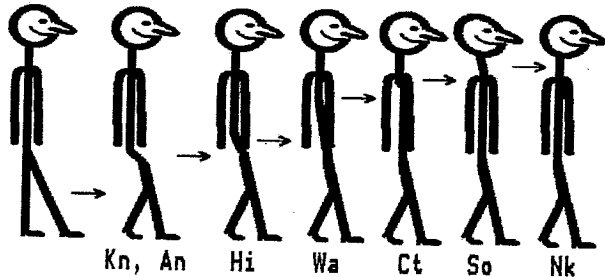


Figure 3.1.1-63 Ripple up forward (Riuf)

A body movement where the ankle, knees, pelvis, waist, chest, shoulders, and head move forward in that order.

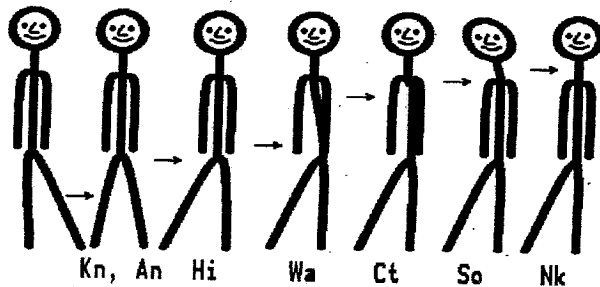


Figure 3.1.1-64 Ripple up sideward (Rius)

A body movement where the ankle, knees, pelvis, waist, chest, shoulders, and head move sideward in that order.

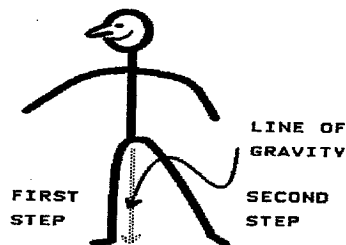


Figure 3.1.1-65 ROCK (Rk)

A body movement consisting of two steps where the center of mass enters the support base of the first step, i.e., at least 50 percent of the weight is over the first steps support base. The non-rocking foot normally is a replace step.

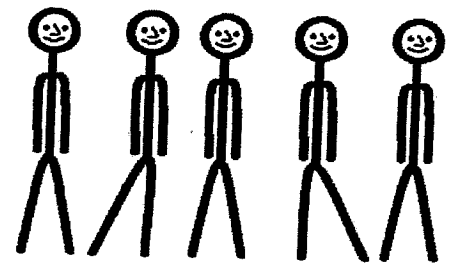


Figure 3.1.1-66 ROLL (Ro)

A body movement where the indicated part of the body circles right (Clockwise) or Left (Counterclockwise), for example, hip roll.

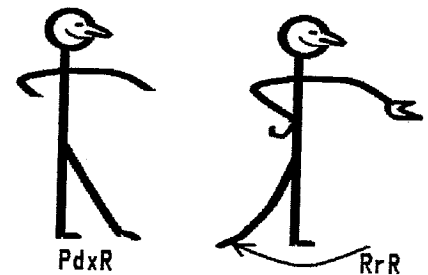


Figure 3.1.1-67 RONDE LEFT/RIGHT

A leg movement where the non-support leg moves from one leg position to another in a circular or elliptical arc (Rd) in a clockwise (right) (Rr) or counterclockwise (left) (Rl) direction. The moving foot may or may not be in contact with the floor.

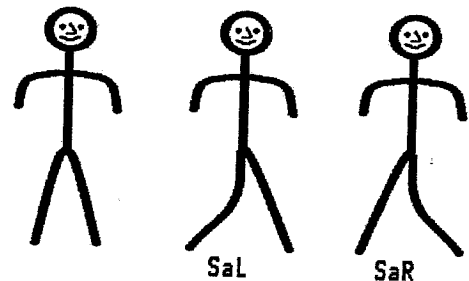


Figure 3.1.1-68 SASHAY (Sa)

A body movement consisting of a step movement where the stepping leg moves sideward and the non-support leg moves to a point inward position with a knee drape.

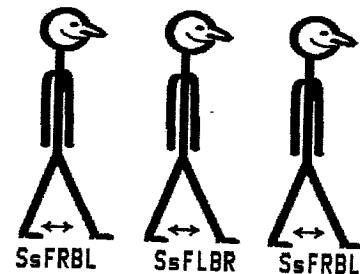


Figure 3.1.1-69 SCISSORS (Ss)

A body movement consisting of leg movements where the weight is evenly distributed on both legs and both legs slide past each other either sidwards or forwards and backwards.

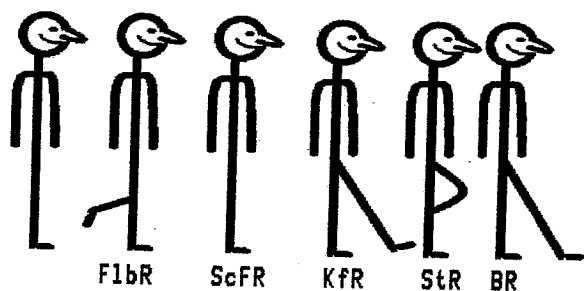


Figure 3.1.1-70 SCUFF (Sc)

A leg movement where the heel of the non-support leg strikes the floor as that leg moves to a kick position. For example, the non-support leg moves to a flick position, a kick forward position scuffing the heel on the floor, a stag position, and then together or backward.

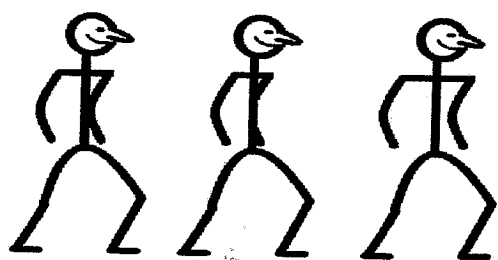


Figure 3.1.1-71 SHIMMY (Sz)

A body movement consisting of shoulder movements where the shoulders move forward and backward.

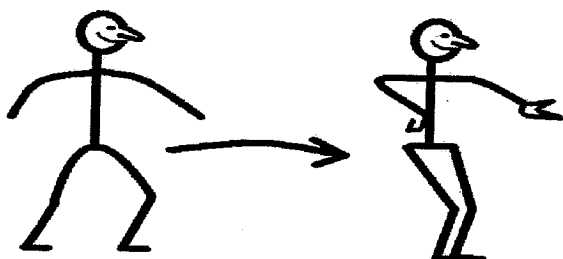


Figure 3.1.1-72 SHORTY GEORGE

A boogie movement with bent knees. The support leg's knee bends inward while the non-support knee bends outward and the non-support foot moves to a whole-foot-outside position.

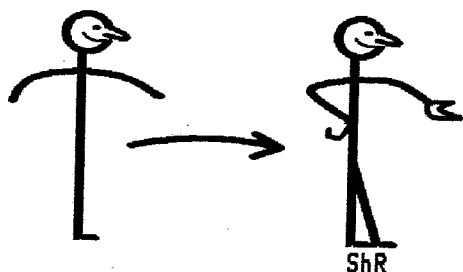


Figure 3.1.1-73 SHUFFLE (Sh)

A step movement where the non-support leg moves to a short forward point position with the heel in contact with the floor before stepping forward, together, or backward.

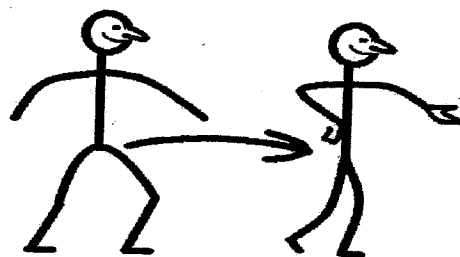


Figure 3.1.1-74 SISSONNE (So)

A body movement consisting of a step movement where the dancer springs into the air from both feet and lands on one foot.

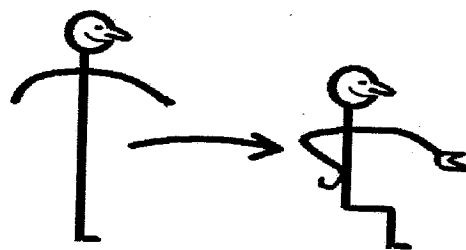
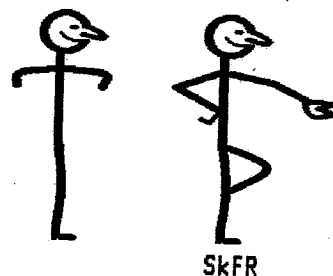


Figure 3.1.1-75 SIT (Sq)

A body movement where the body moves to a sitting position.



SkFR

Figure 3.1.1-76 SKIP (Sk)

A body movement consisting of a hop-sliding step movement where the non-support leg is in stag-forward position and the support leg hop-slides forward, backward, or sideward (Flea Hop). The staging movement is the impetus for the hop-sliding movement.

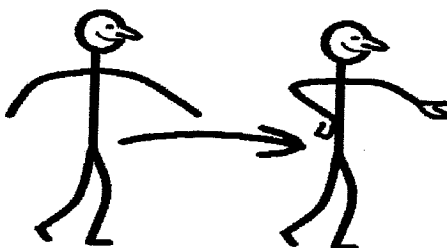


Figure 3.1.1-77 SLIDE (Sl)

A body movement where the dancer slides along the floor on one or both legs.

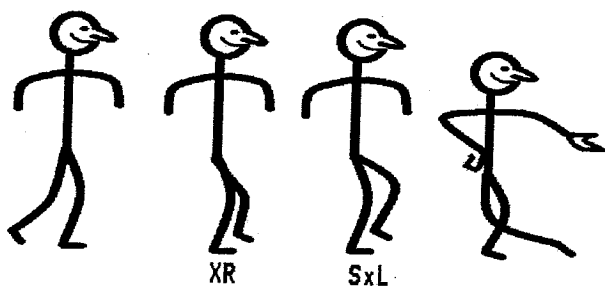


Figure 3.1.1-78 SLIP CROSS (Sx)
A body movement where the stepping leg crosses the support leg and then slides sideward in the same direction while the other leg crosses the sliding leg to catch the dancer.

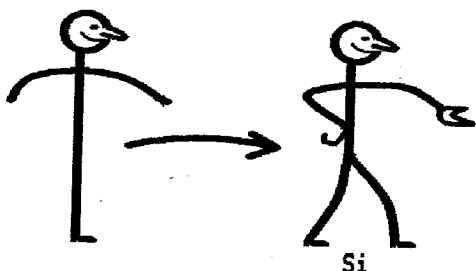


Figure 3.1.1-79 SPLIT (Si)
A leg movement where the legs move apart sideways with the weight evenly distributed over both feet.

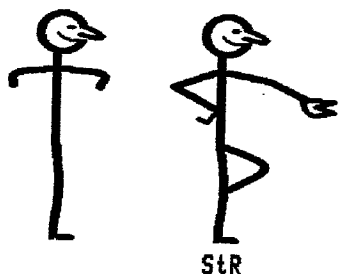


Figure 3.1.1-80 STAG (St)
A leg movement where the non-support leg lifts until the foot is in contact with the supporting knee and the non-support knee is in either the F, Fx, Fs, Df, Sf, or S position. For example, Stag Forward (Stf). The (*) default is Forward.

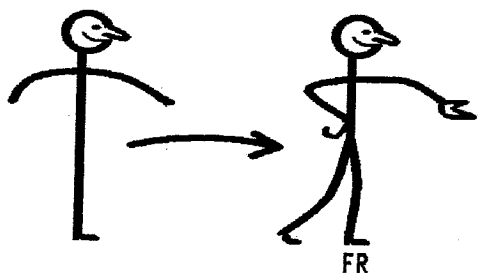


Figure 3.1.1-81 STEP
A body movement where the weight of the body transfers from one leg to the other. A non-step is a body movement where the weight of the body does not transfer from one leg to the other. See the Leg Position section for a detailed list of step and non-step positions. A guide for the length of forward,

backward, and sideward steps is as follows: A normal step is shoulder width; a large step is one and a half shoulder widths; and a small step is half a shoulder width.

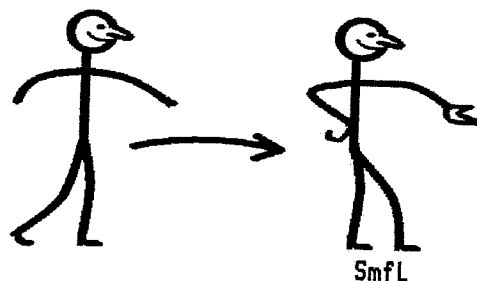


Figure 3.1.1-82 STOMP (Sm)
A leg movement where the non-support foot strikes the floor.

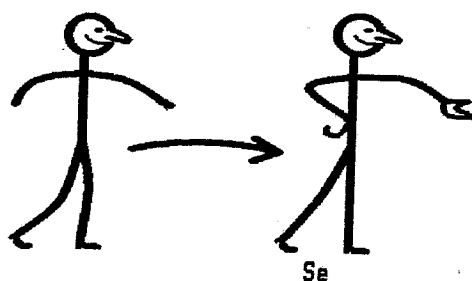


Figure 3.1.1-83 STRETCH (Se)
A body movement where the body assumes a raised position with no ankle rise.

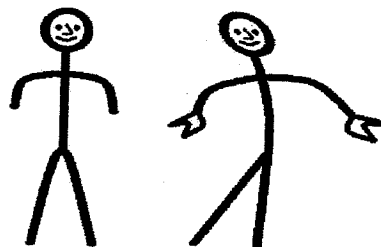


Figure 3.1.1-84 SWAY (Sy)
A body movement consisting of a tilt of the chest to the side without lowering the torso. A sway to the right/left is produced by stretching the left/right side upwards.

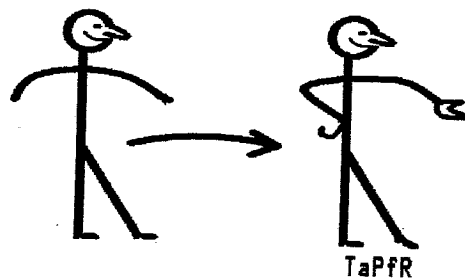


Figure 3.1.1-85 TAP (Ta)
A leg and ankle movement where the ball of the foot strikes the floor.

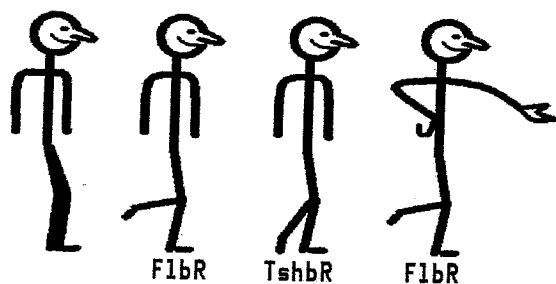


Figure 3.1.1-86 TOE STAB (Ts)

A leg movement where the non-support toe stabs the floor from flick-back position and returns to flick-back position.



Figure 3.1.1-87 TWINKLE

A segment break consisting of a sequence of three steps in which the first step is in one direction, the second step is a together step, and the third step is in another direction.

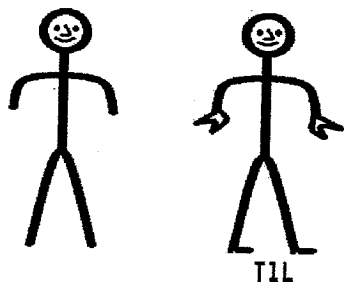


Figure 3.1.1-88 TWIST LOWER BODY (TI)

A body movement where the body turns left or right from the hips down.

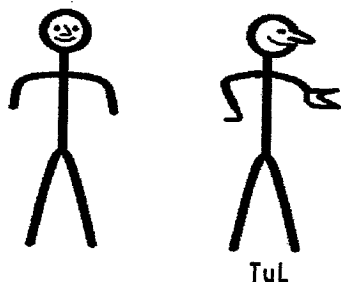


Figure 3.1.1-89 TWIST UPPER BODY (Tu)

A body movement where the body turns left or right from the chest up.

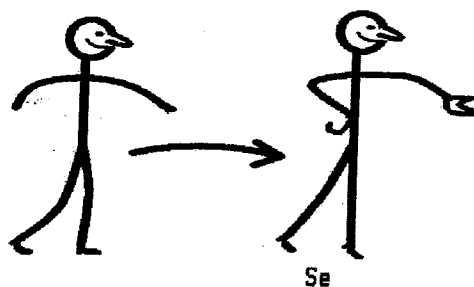


Figure 3.1.1-90 UP (Up)

A body position where the body assumes a raised position with the ankles rising to maximum height.

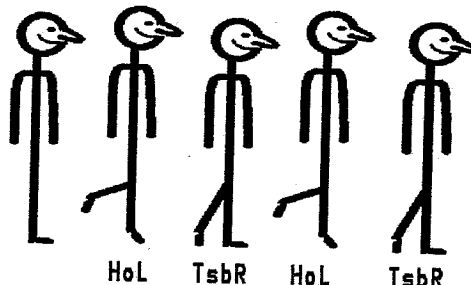


Figure 3.1.1-91 WOODPECKER

A body movement consisting of a sequence of hops and toe stabs.

TURNS

Dancers revolve on the wood. Table 3.1.2-1, Revolution Axes, defines the axis and planes in space that involve their revolution.

Figure 3.1.2-1 gives you a visual perspective.

The syntax for the description of a turn is:
METHOD/AMOUNT/DIRECTION.

METHOD There are six primary turn methods that are used: circles, pivots, spins, swivels, swivots, and winds. They are defined as follows:

CIRCLE (Ci): a turn with steps made on a circular path.

- Forward circle-a circle with forward steps.
- Backward circle-a circle with backward steps.
- Chassé circle-a circle with sideward and togetherward steps.
- Cross-Side circle-a circle with crossward-sideward and sideward steps.
- Hook-Side circle-a circle with hookward-sideward and sideward steps.
- Grapevine circle-a circle with sideward, hookward-sideward, sideward, and crossward-sideward steps.

PIVOT (Pv): a turn with the non-support leg held in point forward or point backward position and in the direction of the forward leg and in the direction of the contrabody.

- Reverse pivot-a pivot with the non-support leg held in point forward or point backward position and in the opposite direction of the forward leg.
- Slip pivot-a pivot with the support leg moving into position after the body begins the turn with contrabody movement.
- Fan-a pivot where the supporting leg is low (support knee in front of the support toe) and the non-supporting leg is held in point backward or point forward position.

SPIN (Sn): a turn with the non-support leg held in collected position.

- Outside spin-a spin in the direction of the support leg.
- Inside spin-a spin in the direction of the non-support leg.
- Kick spin-a spin using kick action by the non-support leg for impetus.
- Ronde spin-a spin using ronde action by the non-support leg for impetus.
- Paddle spin (Pd)-a spin using paddle swivel action by the non-support leg for impetus.
- Side rock spin-a spin using a sideward rock step for impetus.

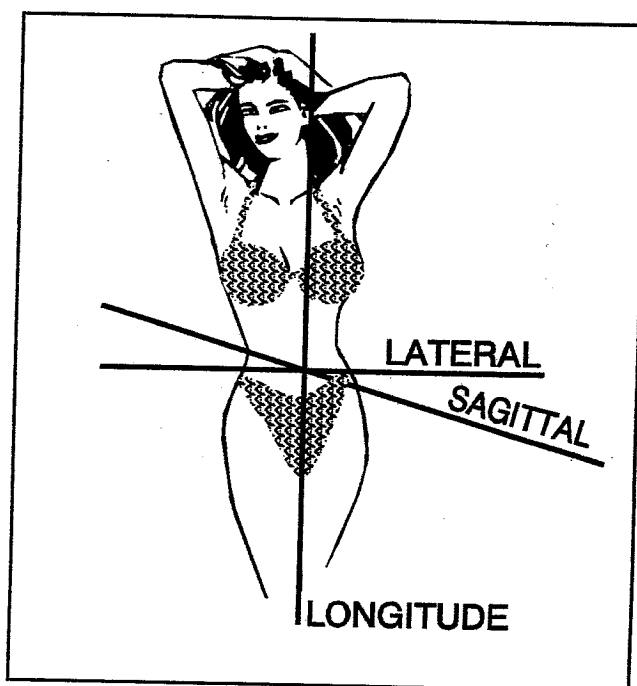


Figure 3.1.2-1 Revolution Axes

REVOLUTION	AXIS	DIRECTION	PLANE	MOVE
Rotation	Longitude	Top to Bottom	Coronal	Turn
Summersault	Lateral	Side to Side	Transverse	Aerial

Table 3.1.2-1 Revolutions

SWIVEL (Sw): a turn, with the support leg beginning in forward or backward position, in the opposite direction of the forward leg and the opposite direction of the contrabody. In general, the legs reverse forward and backward positions.

- Forward swivel-a swivel beginning with the support leg forward and ending with the support leg backward.
- Backward swivel-a swivel beginning with the support leg backward and ending with the support leg forward.
- Sugar swivel-a swivel where the non-support leg is collected during the swivel.
- Paddle swivel-a swivel that does not change weight.
- Toe-heel-cross swivel. Three turns consisting of a pivot, backward paddle swivel, and reverse pivot.
- Heel-toe-hook swivel. Three turns consisting of a pivot, forward paddle swivel, and reverse pivot.

SWIVOT (SPIRAL) (Sp): a swivel followed by a pivot in the same direction on the resulting swivel support leg.

- Forward swivot-a swivot beginning with a forward swivel.
- Backward swivot-a swivot beginning with a backward swivel.
- Spiral-a swivot where the non-support leg ends in a point crossward position on a forward swivot, or a point hookward position on a backward swivot (Cross Drag).

WINDS: a turn beginning and/or ending with the legs crossward or hookward. The footwork consists of using the heel of the crossing foot and ball of the hooking foot.

- Cross-unwind (Xu)-a wind beginning with a crossward step and turning in the opposite direction of the crossing leg.
- Hook-unwind (Hu)-a wind beginning with a hookward step and turning in the direction of the hooking leg.
- Cross-wind (Xw)-a wind ending with a crossward step and turning in the direction of the crossing leg.
- Hook-wind (Hw)-a wind ending with a hookward step and turning in the opposite direction of the hooking leg.

OTHER TURNS The non-support leg can get into the action when you swivel, pivot, or spin. Some examples are a forward fan, forward flick, forward attitude ronde (attironde), spot drag, backward fan, backward fan with developpe, backward floor ronde, scuff pivot, pinwheel, stag pivot, figure fore, figure back, cross drag, hook drag, walk around, latin walk around, kick, vine, crouch, crossed crouch, toe crouch, leg lift.

DEFAULT The pivot is the default method of turn if the method is omitted.

AMOUNT The amount of turn is given in eighths (1/8).

DIRECTION The direction of turn is given as:

L = Left (Counterclockwise)
R = Right (Clockwise)

ABBRE.	TURN
Sw2L	Swivel 2/8 Left
Sn8L	Spin 8/8 Left
Pv4R	Pivot 4/8 Right
4R	Pivot 4/8 Right (Default)

Table 3.1.2-2 Example Turn Abbreviations

TURN EXERCISES

Movement is the heart of dance and it is fascinating to watch dancers develop their movement. Beginning dancers think dancing is knowing 100 figures, so they learn one figure after another doing little more than walking through the figures with their gangling awkwardness. However, dancers turn as they move, and as they develop their style and eliminate the awkwardness, they must go through the "learning to turn" stage in order to move with consistent and attractive technique, balance, and momentum. Let's look at some techniques and exercises for developing the ability to turn with controlled balance and momentum.

TECHNIQUE: Technique involves the carriage, movement, and use of the head, torso, arms, legs, and feet for starting, controlling and stopping a turn. Initially, focus on the following techniques for learning to turn.

HEAD Move the head from shoulder to shoulder at a different velocity from the torso in order for the eyes to focus in the same direction (called spotting). A forward spot is looking in the direction the body is traveling. A backward spot is looking in the direction opposite to which the body is traveling. In Swing dancing, use forward spots on swivots and backward spots on pivots. (Practice in the beginning with quarter and half turns.)

TORSO Carry the torso erect and keep the chest, waist, and hips connected together. (Practice with knee pops.)

ARMS Carry the arms connected to the torso.

LEGS Carry the legs connected to the torso.

FEET Carry the weight over the balls of the feet. Use the heels for slowing or stopping the turn.

BALANCE Keep the center of mass over the center of the support base. (Practice with knee pops.)

MOMENTUM Rotate the torso with contrabody action for starting and stopping turns. Proceed each turn with fully weighted contrabody action on the turning foot. Note a pivot is in the direction of the contrabody action and a swivel is in the opposite direction of the contrabody action.

EXERCISES In order to turn with consistency, dancers must develop technique for controlling their balance and momentum. One way is to practice the turning method and technique in isolation from the figure in which it is used. If you are serious about improving your turning technique, set aside a half-hour per day for a month and go for it. Practicing like crazy for two hours once a month will not get you anywhere.

Simple and practical exercises for beginning dancers to develop their turning technique and intermediate dancers to fine tune their turning technique follow. The exercises are given in a table format with the following headings:

ARMS LEGS D A R Q LEGS D A R Q REP

The column headings and entries are defined as follows:

ARMS See the Arm Positions section 3.2.1 for definitions of the numerical names.

LEGS See the Leg Positions section 3.2.2 for definitions of the abbreviations.

D = DIRECTION OF TURN The abbreviations used in the column are L for Left (Counterclockwise) and R for Right (Clockwise)

A = AMOUNT OF TURN Integers are used to express the amount of turn in eights (1/8). For example: 1 = 1/8, 4 = 4/8, 8 = 8/8, 12 = 12/8.

R = RHYTHM The rhythm abbreviations used in the column are & = & (1/2 beat), Q = Quick (1 beat), S = Slow (2 beats), and L = Long (4 beats). (However the 1/2 beat '&' can be shifted to a 2/3 beat 'a' when applying the rhythm break using a triplet rhythm.) The exercises are designed for 4/4 metric signature; however, with a little adjustment they can be used for 3/4 metric signature. See Rhythm and Timing Terminology section 2.1 for additional definitions. A good practice tempo is 128 - 136 beats/minute (32 - 34 measures/minute). If you are really serious about fine tuning your turning technique, practice at 80 beats/minute (20 bars/minute) and 200 beats/minute (50 bars/minute).

Q = QUANTITY This entry gives the number of times the amount of turn and rhythm is repeated together.

REP = REPETITION This entry gives the number of times the exercise line is repeated.

An example of a table displaying a pivot would look like the following:

<u>ARMS</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>REP</u>
L1L1	FR	R	4	Q	1	BL	R	4	Q	1	8

Read the table this way: Place the arms in position L1L1, step Forward on the Right foot, turn Right 4/8 (1/2) of a turn with Quick rhythm 1 time, step Backward on the Left foot, turn Right 4/8 (1/2) of a turn with Quick rhythm 1 time, and perform this exercise for 8 repetitions.

The exercise objectives are to help dancers conquer the turning barrier and bring their turns under control. Remember, the difference between knowing what to do and doing it is practice, practice, and more practice (pounding the boards). Swing dancers should begin turning exercises with their first lesson, and warm up at the beginning of each lesson with turns (on their time and not the instructors) prior to doing anything else in the lesson. When social and amateur dancers have trouble turning, they think they are having an off day and fate, weather, hormones, gods or whatever are against them. When professionals have trouble turning they isolate the techniques involved, discover which one is giving them trouble, and focus on correcting it with exercise and practice.

BEGINNING PREPARATION EXERCISES: Knee pops with 1/8, 1/4, 1/2 amounts of turn with arms held in turn/rotate, under/beneath or pin/loop positions and with the non-support leg held in the following positions:

- Collected
- Arch
- Diamond
- Stag
- Lift
- Attitude

The disc jockey is spinning Glenn Miller's "Tuxedo Junction," and I am curious to find out if that lady in the black tux can spot 16 half beat pivots and remain standing if I do not hold her hand. Keep On Dancing! Hutch

CIRCLE EXERCISES

A circle is a turn with steps made on a circular path.

- Forward Circle—A circle with forward steps.
- Backward Circle—A circle with backward steps.
- Chassé Circle—A circle with sideward and togetherward steps.
- Cross-Side Circle—A circle with crossward-sideward and sideward steps.
- Hook-Side Circle—A circle with hookward-sideward and sideward steps.
- Grapevine Circle—A circle with sideward, hookward-sideward, sideward, and crossward-sideward steps.

Circle turns are an easy way to learn to control your torso movement, balance, and momentum, so envision a circular path four feet in diameter and enjoy. Practice developing the technique of keeping the torso moving with constant momentum as the steps are made. Be sure and collect your legs as they pass each other and use a pinch of Cuban movement to get into the wood. If there is one exercise that will help you learn to move in order to feel like a kite, float like a butterfly, and follow like a drawer, circle exercises will do it.

1. Forward Circle (two turns, slow rhythm)

<u>ARMS</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>REP</u>
L1L1	FR	R	1	S	1	FL	R	1	S	1	8
66	FR	R	1	S	1	FL	R	1	S	1	8
L1L1	FL	L	1	S	1	FR	L	1	S	1	8
66	FL	L	1	S	1	FR	L	1	S	1	8

2. Backward Circle (two turns, slow rhythm)

<u>ARMS</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>REP</u>
L1L1	BR	R	1	S	1	BL	R	1	S	1	8
66	BR	R	1	S	1	BL	R	1	S	1	8
L1L1	BL	L	1	S	1	BR	L	1	S	1	8
66	BL	L	1	S	1	BR	L	1	S	1	8

3. Chassé Circle (two turns, slow rhythm)

<u>ARMS</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>REP</u>
L1L1	SR	L	1	S	1	TL	L	1	S	1	8
66	SR	L	1	S	1	TL	L	1	S	1	8
L1L1	SL	R	1	S	1	TR	R	1	S	1	8
66	SL	R	1	S	1	TR	R	1	S	1	8

4. Hook-Side Circle (no turn, slow rhythm).

Technique: Pass the toe of the hooking foot under the heel of the support foot with knees popped.

<u>ARMS</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>REP</u>
L1L1	SR	R	0	S	1	HL	R	0	S	1	8
66	SR	R	0	S	1	HL	R	0	S	1	8
L1L1	SL	L	0	S	1	HR	L	0	S	1	8
66	SL	L	0	S	1	HR	L	0	S	1	8

5. Hook-Side Circle (two turns, slow rhythm)

<u>ARMS</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>REP</u>
L1L1	SR	R	1	S	1	HL	R	1	S	1	8
66	SR	R	1	S	1	HL	R	1	S	1	8
L1L1	SL	L	1	S	1	HR	L	1	S	1	8
66	SL	L	1	S	1	HR	L	1	S	1	8

6. Cross-Side Circle (no turn, slow rhythm).

Technique: Pass the heel of the crossing foot over the toe of the support foot with knees popped.

<u>ARMS</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>REP</u>
L1L1	SR	R	0	S	1	XL	R	0	S	1	8
66	SR	R	0	S	1	XL	R	0	S	1	8
L1L1	SL	L	0	S	1	XR	L	0	S	1	8
66	SL	L	0	S	1	XR	L	1	S	1	8

7. Cross-Side Circle (two turns, slow rhythm)

<u>ARMS</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>REP</u>
L1L1	SR	R	1	S	1	XL	R	1	S	1	8
66	SR	R	1	S	1	XL	R	1	S	1	8
L1L1	SL	L	1	S	1	XR	L	1	S	1	8
66	SL	L	1	S	1	XR	L	1	S	1	8

8. Grapevine Circle (two turns, slow rhythm)

<u>ARMS</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>REP</u>
L1L1	SR	L	1	S	1	XL	L	1	S	1	8
	SR	L	1	S	1	HL	L	1	S	1	8
66	SR	L	1	S	1	XL	L	1	S	1	8
	SR	L	1	S	1	HL	L	1	S	1	8
L1L1	SL	R	1	S	1	XR	R	1	S	1	8
	SL	R	1	S	1	HR	R	1	S	1	8
66	SL	R	1	S	1	XR	R	1	S	1	8
	SL	R	1	S	1	HR	R	1	S	1	8

9. Do the above exercises with circular paths of various diameters. For example, four, three, and two-foot diameter circular paths will help you learn to perform tighter turns.

10. Perform the above exercises with Slow-Slow-Quick-Quick, Slow-Quick-Quick, Quick-Quick, and &-&-Quick rhythms.

When you have your circle turns under control, you will not have to rely on your partner for balance and you will gain the reputation of being a light dancer. The D.J. just put Bette Midler's "Bugle Boy" on the turntable, and I am ready to hit the boards. Keep On Dancing! Hutch.

SWING DANCER'S NOTES

SWIVEL EXERCISES

A swivel is a turn, with the support leg beginning in forward or backward position, in the opposite direction of the forward leg, and with the legs reversing forward and backward positions.

- Forward Swivel—begin with the support leg forward and end with the support leg backward.
- Backward Swivel—begin with the support leg backward and end with the support leg forward.
- Sugar Swivel—a swivel where the non-support leg is collected during the swivel.
- Paddle Swivel—a swivel that does not change weight.
- Toe-Heel-Cross Swivel—three turns consisting of a pivot, backward paddle swivel, and reverse pivot.
- Heel-Toe-Hook Swivel—three turns consisting of a pivot, forward paddle swivel, and reverse pivot.
- Closed Cross—a Swivel followed by a cross step.
- Cross Wheel
- Hook Wheel

Swivels are another excellent way to learn to control your torso movement, balance, and momentum.

1. Forward Swivels (half turn, long, slow and quick rhythm). Technique: Pull up in the torso and keep the legs straight but not locked. Use a little contrabody action for torque (initiating the turn) and be sure and keep the chest, waist, and hips connected as one unit while performing the exercise.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	CbFR	L	4	L	1	CbFL	R	4	L	1	8
66	CbFR	L	4	L	1	CbFL	R	4	L	1	8

2. Backward Swivels (half turn, long, slow and quick rhythm).

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	CbBR	R	4	L	1	CbBL	L	4	L	1	8
66	CbBR	R	4	L	1	CbBL	L	4	L	1	8

3. Repeat exercise 1 by replacing the forward step with a crossward step using cuban motion and by using a lower body twisting action.

4. Forward Sugar Swivels (half turn, slow and quick rhythm) (sugarfoot). Technique: Drag the collecting leg in contact with the floor.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	CbFR	L	2	S	1	CbFL	R	2	S	1	8
66	CbFR	L	2	S	1	CbFL	R	2	S	1	8

5. Backward Sugar Swivels (half turn, slow and quick rhythm). Technique: Drag the collecting leg in contact with the floor.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	CbBR	R	2	S	1	CbBL	L	2	S	1	8
66	CbBR	R	2	S	1	CbBL	L	2	S	1	8

6. Repeat 4 and 5 with quarter turn.
7. Repeat 4, 5 and 6 with boogie action.
8. Forward Paddle Swivels (half turn, slow rhythm). Technique: Use the pointing foot to help the contrabody action provide torque.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	PfR	L	4	S	8	PfL	R	4	S	8	1
66	PfR	L	4	S	8	PfL	R	4	S	8	1
63	PfR	L	4	S	8	PfL	R	4	S	8	1

9. Backward Paddle Swivels (half turn, slow rhythm). Technique: Use the pointing foot to help the contrabody action provide torque.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	PbR	R	4	S	8	PbL	L	4	S	8	1
66	PbR	R	4	S	8	PbL	L	4	S	8	1
63	PbR	R	4	S	8	PbL	L	4	S	8	1

10. Toe-Heel-Cross Swivels (half turn, slow rhythm). Technique: Keep the upper torso facing the same direction and let the swivel action take place from the hips down. In order to coordinate couple weight with torso movement, balance, and momentum, practice with the hands flat against a wall and then practice with the hands against an imaginary wall for a few repetitions.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	XR	R	4	S	1	RR	L	4	S	1	
	RR	R	4	S	1	XL	L	4	S	1	
	RL	R	4	S	1	RL	L	4	S	1	8
66	XR	R	4	S	1	RR	L	4	S	1	
	RR	R	4	S	1	XL	L	4	S	1	
	RL	R	4	S	1	RL	L	4	S	1	8

11. Heel-Toe-Hook Swivels (half turn, slow rhythm). Same comments as exercise 9.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	HR	R	4	S	1	RR	L	4	S	1	
	RR	R	4	S	1	HL	L	4	S	1	
	RL	R	4	S	1	RL	L	4	S	1	8
66	HR	R	4	S	1	RR	L	4	S	1	
	RR	R	4	S	1	HL	L	4	S	1	
	RL	R	4	S	1	RL	L	4	S	1	8

12. Cross Wheel (half turn, slow rhythm). Same comments as exercise 9.

<u>ARMS</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>REP</u>
L1L1	RR	L	4	S	1	FL	R	4	S	1	8
	RL	R	4	S	1	XR	L	4	S	1	
L1L1	RL	R	4	S	1	FR	L	4	S	1	8
	RR	L	4	S	1	XL	R	4	S	1	

13. Hook Wheel (half turn, slow rhythm). Same comments as exercise 9.

<u>ARMS</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>REP</u>
L1L1	RR	R	4	S	1	BL	L	4	S	1	8
	RL	R	4	S	1	HR	L	4	S	1	
L1L1	RL	L	4	S	1	BR	R	4	S	1	8
	RR	L	4	S	1	HL	R	4	S	1	

14. Repeat 10-13 with Figure Four action.

15. Closed Cross (half turn &-&-quick rhythm). Use the balls of the feet.

<u>ARMS</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>REP</u>
L1L1	CbFR	L	4	&	1	XL	-	0	&	1	8
	BR	-	0	Q	1	CbFL	R	4	&	1	
	XR	-	0	&	1	BL	-	0	Q	1	

16. Duck Walk (half turn, slow rhythm)

17. Shuffle Swivel (half turn).

18. Twinkle Swivel (half turn) triple rhythm.

Now that you can swivel you will discover that a lot of moves and figures you were having trouble doing will be a lot easier. Glenn Miller's "American Patrol" is on the turntable, so let's get back on the wood and find out what that sweet lady, the one over there giving us the eye, can do with some natural open circular swivels. Keep On Dancing! Hutch.

PIVOT EXERCISES

A pivot is a turn with the non-support leg held in point forward or point backward position and in the direction of the forward leg. A reverse pivot is a turn with the non-support leg held in point forward or point backward position and in the opposite direction of the forward leg. A slip pivot is a pivot with the support leg moving into position after the body begins the turn with contrabody movement.

A turning technique that will separate an expert (Silver) dancer from a novice (Bronze) dancer is the pivot. Tight pivots on a straight line are attractive, especially if the leader is not churning the follower's arm coupled arm. Also, if there is one exercise that will improve the dancer's ability to control balance and momentum in all forms of dance, pivots will do it.

1. Balance Pivot (no turn, quick rhythm, no progression along the floor.) This exercise improves body carriage and balance. Technique: Stand with an erect posture, the non-support leg held in point forward or point backward position, and the weight distributed over the ball of the supporting foot. Raise and lower the supporting foot's heel during one beat (quick rhythm) using the ankles and knees in order to keep the torso from moving up, down or sideward.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	CbFR	-	0	Q	8	CbBL	-	0	Q	8	1
66	CbFR	-	0	Q	8	CbBL	-	0	Q	8	1
63	CbFR	-	0	Q	8	CbBL	-	0	Q	8	1
L1L1	CbFL	-	0	Q	8	CbBR	-	0	Q	8	1
66	CbFL	-	0	Q	8	CbBR	-	0	Q	8	1
63	CbFL	-	0	Q	8	CbBR	-	0	Q	8	1

2. Balance Pivot (eighths of a turn, quick rhythm, no progression along the floor). This exercise improves torso carriage and balance and head spotting while making eighths of a turn. Technique: In addition to the technique in exercise 1, spot forward on the 5th quick of each quantity of 8 quicks, or spot backward on the 1st quick.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	CbFR	R	1	Q	8	CbBL	R	1	Q	8	1
66	CbFR	R	1	Q	8	CbBL	R	1	Q	8	1
63	CbFR	R	1	Q	8	CbBL	R	1	Q	8	1
L1L1	CbFL	L	1	Q	8	CbBR	L	1	Q	8	1
66	CbFL	L	1	Q	8	CbBR	L	1	Q	8	1
63	CbFL	L	1	Q	8	CbBR	L	1	Q	8	1

3. Balance Pivot (quarter of a turn, quick rhythm, no progression along the floor). Technique: Same as

exercise 2 with the spot forward occurring on the 3rd quick of each quantity of 4 quicks or the spot backward occurring on the 1st quick.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	CbFR	R	2	Q	4	CbBL	R	2	Q	4	1
66	CbFR	R	2	Q	4	CbBL	R	2	Q	4	1
63	CbFR	R	2	Q	4	CbBL	R	2	Q	4	1
L1L1	CbFL	L	2	Q	4	CbBR	L	2	Q	4	1
66	CbFL	L	2	Q	4	CbBR	L	2	Q	4	1
63	CbFL	L	2	Q	4	CbBR	L	2	Q	4	1

4. Balance Pivot (eighths of a turn, quick rhythm, progression across the floor). Technique: Use forward spots on the backward steps and then repeat the exercise with backward spots on the forward steps.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	CbFR	R	1	Q	4	CbBL	R	1	Q	4	4
L1L1	CbFL	L	1	Q	4	CbBR	L	1	Q	4	4
66	CbFR	R	1	Q	4	CbBL	R	1	Q	4	4
66	CbFL	L	1	Q	4	CbBR	L	1	Q	4	4
63	CbFR	R	1	Q	4	CbBL	R	1	Q	4	4
63	CbFL	L	1	Q	4	CbBR	L	1	Q	4	4

5. Pivot (half of a turn, slow rhythm, progression across the floor). Technique: Use forward spots on the backward steps and then repeat the exercise with backward spots on the forward steps.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	CbFR	R	4	S	1	CbBL	R	4	S	1	8
L1L1	CbFL	L	4	S	1	CbBR	L	4	S	1	8
66	CbFR	R	4	S	1	CbBL	R	4	S	1	8
66	CbFL	L	4	S	1	CbBR	L	4	S	1	8
63	CbFR	R	4	S	1	CbBL	R	4	S	1	8
63	CbFL	L	4	S	1	CbBR	L	4	S	1	8

6. Momentum Control. In order to gain control of your momentum, repeat exercise 5 with the following rhythm variations:

Slow-Slow-Quick-Quick
 Slow-Quick-Quick-Slow-Quick-Quick
 Quick-Quick
 &-&-Quick-&-&-Quick
 Long-Long (1 long = 4 beats)

7. Additional leg work. If you are excited about pivots then repeat pivot exercises 1-6 by collecting, dragging and spiraling the non-support leg for additional technique and proficiency.

8. Additional foot work. Repeat pivot exercises 1-6 with a heel turn on the backward step while collecting the non-support leg. This is a great exercise for those of you who are learning heel turns for the international modern dances.

9. Suzi-Q. (Quarter turns, Slow and Quick rhythm).

<u>ARMS</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>REP</u>
L1L1	XR	R	2	S	1	BL	L	2	S	1	8
L1L1	XL	L	2	S	1	BR	R	2	S	1	8

If you are working with a teacher or coach, sneak a little pivot practice into your dance schedule and see if he/she will notice an improvement in your balance and momentum control. You will also discover that some of those moves you have been having difficulty with will be much easier.

Now that you followers have your pivots under control, go out and show those leaders you can take turns straight down the track. And who knows, maybe that good looking guy over there you want to dance with will finally notice what you can do and ask to take you out for a spin. Keep On Dancing! Hutch

SPIN EXERCISES

A spin is a turn on one leg with the non-support leg held in collected position. The torque for a spin can be generated by non-support leg action prior to the spin such as a Paddle Swivel, Kick, Ronde, or Side Rock.

- An outside spin—a turn in the direction of the support leg.
- An inside spin—a turn in the direction of the non-support leg.

If anything will separate a master (gold) dancer from an expert (silver) dancer and catch the eye of an onlooker, spins will do it! Being able to knock off four or eight tight (not meandering over half the floor) spins on a four or eight beat tag will really make your partner proud of you, and the other dancers in the crowd will take notice. If you can perform a well executed spin break once a night, the kibitzers will not think you are a show off. If you cannot perform a spin break, you had better practice in private until you have it under control.

In the following exercises keep the arms fixed during the spin in the beginning. After you start becoming proficient in performing two and three spins, start using the arms to help maintain the torque by bringing the arms in close to the body.

1. Balance Spin (no turn, quick rhythm). This exercise improves torso carriage and balance. Technique: Stand with an erect posture, the non-support leg held in collected position, and the weight over the ball of the supporting foot. Raise and lower the supporting foot's heel from the floor during one beat (quick rhythm) using the ankles and knees in order to keep the torso from moving up, down, or sideward.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	TR	-	0	Q	8	TL	-	0	Q	8	1
66	TR	-	0	Q	8	TL	-	0	Q	8	1
63	TR	-	0	Q	8	TL	-	0	Q	8	1

2. Balance Spin (whole turn, quick rhythm). This exercise improves torso carriage and balance and head spotting while making eighths of a turn. Technique: In addition to the technique in exercise 1, spot forward on the 5th quick of each quantity of 8 quicks. Create the torque for the turn from the ankle action of raising and lowering the heel.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	TR	R	1	Q	8	TL	L	1	Q	8	1
66	TR	R	1	Q	8	TL	L	1	Q	8	1
63	TR	R	1	Q	8	TL	L	1	Q	8	1

3. Forward Paddle Spin (whole turn, slow rhythm). Technique: Use the non-support leg to paddle swivel the first half of the turn by extending the leg to a point forward position and lightly pushing with the non-support leg to help provide torque for the turn with swivel action. Bring the non-support leg to collected position for the second half of the turn. Stop the spin by lowering the heel to the floor. Repeat the exercise with a Quick rhythm.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	PfL	R	8	S	8	PfR	L	8	S	8	2
66	PfL	R	8	S	8	PfR	L	8	S	8	2
63	PfL	R	8	S	8	PfR	L	8	S	8	2

4. Backward Paddle Spin (whole turn, slow rhythm). Technique: Use the non-support leg to paddle swivel the first half of the turn by extending the leg to a point backward position and lightly pushing with the non-support leg to help provide torque for the turn with swivel action. Bring the non-support leg to collected position for the second half of the turn. Repeat the exercise with a Quick rhythm. Break with heel lowering to the floor.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	PfL	R	8	S	8	PfR	L	8	S	8	2
66	PfL	R	8	S	8	PfR	L	8	S	8	2
63	PfL	R	8	S	8	PfR	L	8	S	8	2

5. Paddle Spin (two turns, long rhythm). Repeat the exercise with a Slow rhythm.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	PfL	R	16L	4		PfR	L	16L	4		2
66	PfL	R	16L	4		PfR	L	16L	4		2
63	PfL	R	16L	4		PfR	L	16L	4		2

6. Kick Spin (whole turn, slow rhythm).

<u>ARMS</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>REP</u>
L1L1	KfL	R	8	L	8	KfR	L	8	L	8	2
66	KfL	R	8	L	8	KfR	L	8	L	8	2
63	KfL	R	8	L	8	KfR	L	8	L	8	2

7. Kick Spin (two turns, long rhythm).

<u>ARMS</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>REP</u>
L1L1	KfL	R	16	L	4	KfR	L	16	L	4	2
66	KfL	R	16	L	4	KfR	L	16	L	4	2
63	KfL	R	16	L	4	KfR	L	16	L	4	2

8. Ronde Spin (whole turn, slow rhythm).

<u>ARMS</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>REP</u>
L1L1	RrL	R	8	L	8	RlR	L	8	L	8	2
66	RrL	R	8	L	8	RlR	L	8	L	8	2
63	RrL	R	8	L	8	RlR	L	8	L	8	2

9. Ronde Spin (two turns, long rhythm).

<u>ARMS</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>REP</u>
L1L1	RrL	R	16	L	4	RlR	L	16	L	4	2
66	RrL	R	16	L	4	RlR	L	16	L	4	2
63	RrL	R	16	L	4	RlR	L	16	L	4	2

10. Side Rock Spin (whole turn, slow rhythm).

<u>ARMS</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>REP</u>
L1L1	SLRR	R	8	L	1	SRRL	L	8	L	1	8
66	SLRR	R	8	L	1	SRRL	L	8	L	1	8
63	SLRR	R	8	L	1	SRRL	L	8	L	1	8

11. Side Rock Spin (two turns, long rhythm).

<u>ARMS</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>REP</u>
L1L1	SLRR	R	16	L	1	SRRL	L	16	L	1	8
66	SLRR	R	16	L	1	SRRL	L	16	L	1	8
63	SLRR	R	16	L	1	SRRL	L	16	L	1	8

Now that you can spin without getting dizzy, show that sweet young lady what you can do with a 16 beat break in Glenn Miller's "In The Mood" spinning on the turntable. (By the way, Miley, a Denver Swing dancer, was noted for using loose spins with his arms in position J2J2 for clearing some space on the wood for himself and partner to move.) Keep On Dancing! Hutch

SWIVOT EXERCISES

A swivot is a swivel followed by a pivot using the swivel support leg.

- Forward swivot—begins with a forward swivel.
- A backward swivot—begins with a backward swivel.
- Spiral action—a swivot movement where the non-support leg ends in a point-cross position on a forward swivot or a point-hook position on a backward swivot.

After you have swivels and pivots under control, you are ready to perform swivots and knock out 8/8 of a turn in half-a-beat. Initiate the swivots with contrabody action.

1. Forward Swivots (whole turn, slow rhythm).

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	CbFR L	8	S	1		CbFL R	8	S	1		8
66	CbFR L	8	S	1		CbFL R	8	S	1		8
63	CbFR L	8	S	1		CbFL R	8	S	1		8

2. Backward Swivots (whole turn, slow rhythm).

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	CbBR R	8	S	1		CbBL L	8	S	1		8
66	CbBR R	8	S	1		CbBL L	8	S	1		8
63	CbBR R	8	S	1		CbBL L	8	S	1		8

3. Repeat exercises 1-2 with a swivel collect pivot action and a swivel pivot collect action.

4. Repeat exercise 1-2 with a swivel spiral pivot action and a swivel pivot spiral action.

5. Repeat exercise 1-2 with a swivel stag pivot action and a swivel pivot stag action.

6. Repeat exercise 1 with a swivel lift pivot action and a swivel pivot lift action.

7. Repeat exercise 2 with an attitude action.

8. Repeat exercise 1-6 with a spin at the end.

9. Repeat exercise 1-2 with a plie action.

10. Swivot-Pivot-Spin.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	CbFR L	8	S	1		CbFL L	4	S	1		1
	PfR L	8	S	1							
L1L1	CbFL R	8	S	1		CbFR R	4	S	1		1
	PfL R	8	S	1							
66	CbFR L	8	S	1		CbFL L	4	S	1		1
	PfR L	8	S	1							
66	CbFL R	8	S	1		CbFR R	4	S	1		1
	PfL R	8	S	1							
63	CbFR L	8	S	1		CbFL L	4	S	1		1
	PfR L	8	S	1							
63	CbFL R	8	S	1		CbFR R	4	S	1		1
	PfL R	8	S	1							

11. Traveling Forward Swivots (whole turn, slow rhythm). Collect the leg when making the forward step after each swivot.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	CbFR L	8	S	1		FL	L	0	S	1	8
L1L1	CbFL R	8	S	1		FR	R	0	S	1	8
66	CbFR L	8	S	1		FL	L	0	S	1	8
66	CbFL R	8	S	1		FR	R	0	S	1	8
63	CbFR L	8	S	1		FL	L	0	S	1	8
63	CbFL R	8	S	1		FR	R	0	S	1	8

12. Traveling Backward Swivots (whole turn, slow rhythm). Collect the leg when making the backward step after each swivot.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	CbBR R	8	S	1		BL	R	0	S	1	8
L1L1	CbBL L	8	S	1		BR	L	0	S	1	8
66	CbBR R	8	S	1		BL	R	0	S	1	8
66	CbBL L	8	S	1		BR	L	0	S	1	8
63	CbBR R	8	S	1		BL	R	0	S	1	8
63	CbBL L	8	S	1		BR	L	0	S	1	8

SWING DANCER'S NOTES

WIND EXERCISES

A wind is a turn beginning and/or ending with the legs crossed or hooked.

- Cross-unwind—begin with a crossing step.
- Hook-unwind—begin with a hooking step.
- Cross-wind—end with the weight on a crossed leg.
- Hook-wind—end with the weight on a hooked leg.

The wind footwork consists of using the heel of the crossing foot and ball of the hooking foot. The technique for controlling the turn consists of pushing into the floor with the ball or heel of the non-support foot for torque in addition to using torso rotation.

1. Cross-Unwind (whole turn, slow rhythm).

Technique: Finish each turn with the legs together.

<u>ARMS</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>REP</u>
L1L1	XR	L	8	S	1	XL	R	8	S	1	8
66	XR	L	8	S	1	XL	R	8	S	1	8
63	XR	L	8	S	1	XL	R	8	S	1	8

2. Hook-Unwind (whole turn, slow rhythm).

Technique: Finish each turn with the legs together.

<u>ARMS</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>REP</u>
L1L1	HR	R	8	S	1	HL	L	8	S	1	8
66	HR	R	8	S	1	HL	L	8	S	1	8
63	HR	R	8	S	1	HL	L	8	S	1	8

3. Repeat the Cross-Unwind and Hook-Unwind exercises using Quick Rhythm.

4. Cross-Wind (whole turn, slow rhythm).

Technique: Start each turn with the legs together and finish with the legs crossed.

<u>ARMS</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>REP</u>
L1L1	TR	L	8	S	1	TL	R	8	S	1	8
66	TR	L	8	S	1	TL	R	8	S	1	8
63	TR	L	8	S	1	TL	R	8	S	1	8

5. Hook-Wind (whole turn, slow rhythm).

Technique: Start each turn with the legs together and finish with the legs hooked.

<u>ARMS</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>REP</u>
L1L1	TR	R	8	S	1	TL	L	8	S	1	8
66	TR	R	8	S	1	TL	L	8	S	1	8
63	TR	R	8	S	1	TL	L	8	S	1	8

6. Unwind-Wind (whole turn, slow rhythm).

Technique: Start each turn with one leg crossed and finish with the other leg crossed.

<u>ARMS</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>REP</u>
L1L1	XR	L	8	S	1	XL	R	8	S	1	8
66	XR	L	8	S	1	XL	R	8	S	1	8
63	XR	L	8	S	1	XL	R	8	S	1	8

7. Repeat exercise 6 with spins in the middle.

8. Hook-Unwind and Inside Spin Combination. (A description for executing in a right direction is as follows: Unwind 8 Right onto the Right leg, Spin 8 Right on Right leg, Spin 8 Right on Left leg with a Hook Right and then repeat.)

<u>ARMS</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>LEGS</u>	<u>D</u>	<u>A</u>	<u>R</u>	<u>Q</u>	<u>REP</u>
L1L1	HR	R	8	S	1	TL	R	8	S	1	8
L1L1	HL	L	8	S	1	TR	L	8	S	1	8
66	HR	R	8	S	1	TL	R	8	S	1	8
66	HL	L	8	S	1	TR	L	8	S	1	8
63	HR	R	8	S	1	TL	R	8	S	1	8
63	HL	L	8	S	1	TR	L	8	S	1	8

9. Unwind-Wind. Unwind 4 Right and Wind 4 Right on the balls of the feet, and then Unwind 4 Left and Wind 4 Left on the balls of the feet.

10. Perform exercise 9 with one or more spins in the middle.

11. Split Wind/Unwind. From a split position, wind 4R and unwind 4L, then wind 4L and unwind 4R.

12. Perform exercise 11 with one or more spins in the middle.

SWING DANCER'S NOTES

OTHER TURN EXERCISES

The non-support leg can get into the action when you pivot and/or spin. Here are some exercises to develop the movement of the non-support leg. These turns are used in other ballroom dances as well as Swing dancing.

URNS WITH A PIVOT ACTION.

1. **Forward Fan.** A turn in the direction of the support leg, with the support leg low (support knee in front of the support toe) and the non-support leg held in point arch inward position.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	FR	R	4	S	1	FL	L	4	S	1	8
66	FR	R	4	S	1	FL	L	4	S	1	8
63	FR	R	4	S	1	FL	L	4	S	1	8

2. **Backward Fan.** A turn in the opposite direction of the support leg, with the support leg low (support knee in front of the support toe) and the non-support leg held in point forward position.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	BR	L	4	S	1	BL	R	4	S	1	8
66	BR	L	4	S	1	BL	R	4	S	1	8
63	BR	L	4	S	1	BL	R	4	S	1	8

3. **Backward Fan with Develope.** A backward fan followed by a develope.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	BR	L	4	S	1	BL	R	4	S	1	8
66	BR	L	4	S	1	BL	R	4	S	1	8
63	BR	L	4	S	1	BL	R	4	S	1	8

4. **Forward Flick.** A turn in the direction of the support leg with the non-support leg held in a flick position.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	FR	R	4	S	1	FL	L	4	S	1	8
66	FR	R	4	S	1	FL	L	4	S	1	8
63	FR	R	4	S	1	FL	L	4	S	1	8

5. **Forward Attironde.** A forward pivot with an attitude and ronde off the floor by the non-support leg.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	FR	R	4	S	1	FL	L	4	S	1	8
66	FR	R	4	S	1	FL	L	4	S	1	8
63	FR	R	4	S	1	FL	L	4	S	1	8

6. **Backward Pivot with lift.** A backward pivot with a leg lift off the floor by the non-support leg.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	BR	R	4	S	1	BL	L	4	S	1	8
66	BR	R	4	S	1	BL	L	4	S	1	8
63	BR	R	4	S	1	BL	L	4	S	1	8

7. **Backward Pivot with Ronde Stag (Figure Back).** A backward pivot with a ronde to stag off the floor by the non-support leg.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	BR	R	4	S	1	BL	L	4	S	1	8
66	BR	R	4	S	1	BL	L	4	S	1	8
63	BR	R	4	S	1	BL	L	4	S	1	8

8. **Backward Floor Ronde.** A turn in the opposite direction of the support leg with the non-support leg beginning in point forward position and executing a ronde in the direction of the turn while maintaining contact with the floor.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	BR	L	4	S	1	BL	R	4	S	1	8
66	BR	L	4	S	1	BL	R	4	S	1	8
63	BR	L	4	S	1	BL	R	4	S	1	8

9. **Spot Drag.** A turn with the non-support leg held in point side position.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	FR	R	4	S	1	FL	L	4	S	1	8
66	FR	R	4	S	1	FL	L	4	S	1	8
63	FR	R	4	S	1	FL	L	4	S	1	8

Use the following exercise table for turns 10 thru 16 below.

ARMS	LEGS	D	A	R	Q	LEGS	D	A	R	Q	REP
L1L1	FR	R	4	S	1	FL	L	4	S	1	8
66	FR	R	4	S	1	FL	L	4	S	1	8
63	FR	R	4	S	1	FL	L	4	S	1	8

10. Pinwheel Pivot. A kick where the non-support leg moves to a stag position, straightens forward, collects back to a stag position, and finishes in a together position. The pivot takes place during the second stag position and in the direction of the non-support leg.
11. Figure Fore (Fe). A turn in the direction of the non-support leg while the non-support leg executes a figure.
12. Collect Plie. The non-support leg is held in a collected position (point together) during the pivot.
13. Scuff (Sc). A turn in the direction of the support leg while the non-support leg scuffs to a stag position.
14. Cross Drag (Xd). The non-support leg is held in contact with the floor in a hook position during the pivot.
15. Stag Pivot. The non-support leg is held in a stag position during the pivot.
16. Arch Drag. The non-support leg is held in an arch position during the pivot.
17. Diamond Pivot. The non-support leg is held in a diamond position during the pivot.
18. Hook Knee Pivot. The non-support leg is held in a hook knee position during the pivot.
19. Hook Drag. The non-support leg is held in contact with the floor in a hook position during the pivot.
20. Cross Drag (Spiral). The non-support leg is held in contact with the floor in a cross position during the pivot.

TURNS WITH SWIVEL ACTION.

21. Swivel Spiral. A turn in the direction of the non-support leg while the non-support leg executes a Toe Cross Point.
22. Latin Walk Around. A forward swivel from a cross-side position.
23. Swivel Swing Kick. A turn in the direction of the support leg preceded by the non-support leg moving to a lift straight forward position and then to a lift straight back position via swivel action for generating the turns torque.

TURNS WITH SPIN ACTION.

24. Kick Lift Spin. A turn in the opposite direction of the support leg preceded by the non-support leg moving to a lift straight forward position and then to a lift bent position for generating the turns torque.
25. Crouch/Squat/Plie. A turn in the direction of the support leg preceded by the non-support leg moving to a collected position and the knees moving to a crouch, squat, or plie position.

ARM POSITIONS

Moving from one arm position to another is a matter of style and technique, but have you ever tried to describe an arm position or an arm movement? The only position descriptions available in the literature are skimpy (pick up any beginning book on dance), or detailed beyond quick comprehension (try Labanotation). You might run into hints about movement such as letting the shoulder, elbow, or wrist lead the arm. Most people learn armwork however, by watching and imitating, or getting along as best they can without bothering with the details of moving another part of the body. A system follows for describing and naming arm positions.

GENERAL ARM POSITION NAME SYNTAX. An arm position consists of the rotation of the upper arm with respect to the shoulder joint, rotation of the lower arm with respect to the elbow joint, alignment of the shoulder with respect to the torso, alignment of the upper arm with respect to the shoulder joint, alignment of the lower arm with respect to the elbow joint, alignment of the hand with respect to the wrist joint, and alignment of the fingers with respect to the knuckle joints. The names used for each of the arm rotations and alignments are as described in Table 3.2.1-1.

A seven letter acronym (the first letter of each of the rotations and alignments) defines and names an arm position. The headings in Table 3.2.1-1 define the acronym syntax for a general arm position name, for example UUNFSSB.

Both arms together are listed left arm first, right arm second, or: FFUSCUO/DDBURRT

A number for each of the positions could be used and gradations between the arm positions identified with

decimals. But so what and who cares besides a handful of historical choreographers trying to recreate an 18th century version of Swan Lake. Moreover, the General Arm Position name is cumbersome. Try moving from a DFUBOLJ/FUFSCUO to a FDUURRT/UUNFSSB for example. Consequently, *Swing Dancer* uses Special Arm Position names.

SPECIAL ARM POSITION NAME SYNTAX. The Special Arm Position Name is constructed by assigning a number from 0 to 9 to each of the ten commonly used arm positions in each of the forms of dance (Swing, Latin, Modern, Jazz, Ballet, Tap, Aerobic, Flamenco, Belly, Eastern, and Folk).

A two digit number with the ten's digit representing the left arm and the unit's digit representing the right arm describes the position of both arms.

A one letter prefix denoting the dance form (the first or last letter of the dance form's name) is added to the number if required for clarity.

If the arm is in the same relative position after crossing the body, the suffix x is added to the number.

The prefix natural or reverse is also added for double crossed arms where natural is used for the left arm over the right arm and reverse is used for the right arm over the left arm.

The ten arm positions with the dance, cross, and double cross modifiers can generate over 48,400 $((10 \times 11 \times 2)^2)$ combinations of arm positions.

The special arm position name syntax is:

CROSSED ARMS (double cross)/
LEFT ARM (dance/number/cross)/
RIGHT ARM (dance/number/cross)

ARM ROTATIONS		ARM ALIGNMENTS			HAND ALIGNMENTS	
UPPER	LOWER	SHOULDER	UPPER	LOWER	HAND	FINGERS
Up	Up	Normal	Forward	Straight	Straight	Ballet
Forward	Forward	Forward	Side	Curve	Up	One Finger
Down	Down	Up	Up	Right	Right	Two Finger
	Back	Back	Back	Obtuse	Down	Curl

Table 3.2.1-1 Arm Rotation and Alignment Names

The numbered arm positions for Swing are listed in Table 3.2.1-2

#	DESCRIPTION	NAME
0	Upper arm extends downward	FDNDSSC
1	Upper arm extended downward	UFNDRSC
2	Upper arm extended forward	UFNFRSC
3	Upper arm extended upward	UFUURLC
4	Wrist back of neck	UFNSOSC
5	Wrist side of neck	UFNFOSC
6	Wrist next to chest	UFNDOSC
7	Wrist on front hip	DBNSRSC
8	Wrist on back hip	DBNSRSC

Table 3.2.1-2 Swing Numbered Arm Positions

A picture is worth a thousand words, so check Figure 3.2.1-1, Special Arm Positions, for figures to help you visualize a few of the numbered Swing, Jazz, and Latin arm positions used in Swing.

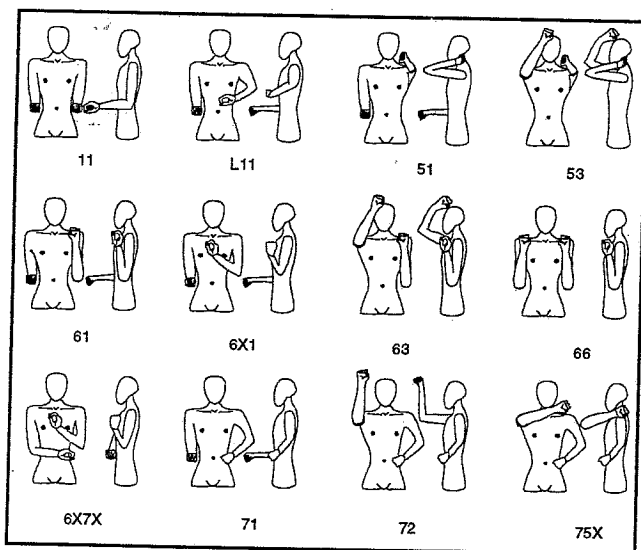


Figure 3.2.1-1 Special Arm Positions

Some arm positions have specific names, which are different for the woman and man, that are based on the relationship of the arm to the torso. The names are used to identify dance positions and turns in moves. These arm positions and their names are given in Table 3.2.1-3 and illustrations are in Figure 3.2.1-2, Turn Arm Positions.

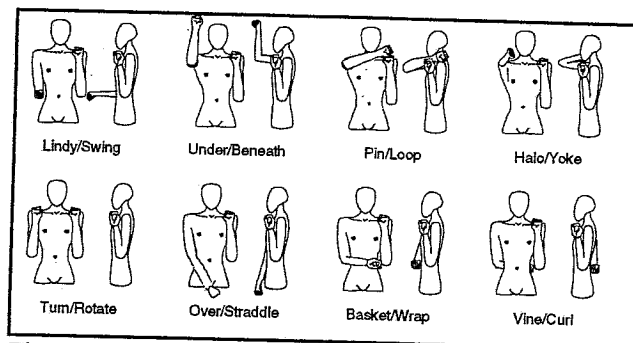


Figure 3.2.1-2 Turn Arm Positions

The DJ just put Stevie Wonder's cut of "Superstition" on the turntable. Let's get back on the boards and slip that sweet lady through a whip with a 15x (short for L1S5x) and see if she can pull off a turnaway lunge with a 69-39-51-6x1-71. Keep On Dancing! Hutch

WOMAN	MAN	ARM LOCATION	SPECIAL NAME	GENERAL NAME
Lindy	Swing	In Front	1	DDNDRSC
Turn	Rotate	In Front	1	DDNDOSC
Under	Beneath	Over head	3	UFNFRSC
Over	Straddle	Under and between the legs	None	FDNDSSC
Vine	Curl	Around the waist in back	9X	DDNDRSC
Basket	Wrap	Around the waist in front	7X	DDNDRSC
Pin	Loop	Around the neck in front	5X	FDNFRSC
Halo	Yoke	Around the neck in back	4X	UDNSOSC

Table 3.2.1-3 Arm Position Names

LEG AND FOOT POSITIONS

Leg positions describe the direction of step and non-step leg movements. Foot positions describe the direction of ankle movements.

The leg positions are defined by indicating where the foot of the moving leg is placed in relation to the supporting foot. The foot's track is the direction in which the foot is pointing. The primary and secondary leg positions are defined as follows; see the Figure 3.2.2-1 for an illustration of the placement of the feet for the step leg positions:

PRIMARY LEG POSITIONS

- A = Archward (Jazz and Ballet 3rd foot position). The moving foot's instep moves next to the heel of the supporting foot.
- B = Backward (Jazz and Ballet 4th foot position). The moving foot moves to the back of the supporting foot.
- E = Instepward (Jazz and Ballet 3rd foot position). The moving foot's heel moves to the instep of the supporting foot.
- F = Forward (Jazz and Ballet 4th foot position). The moving foot moves to the front of the supporting foot.
- H = Hookward. The moving foot moves behind and next to the side of the supporting foot.
- I = Inward. The moving foot moves halfway towards the supporting foot from its previous position.
- O = Outward. The moving foot moves away from the supporting foot in line with its previous position.
- R = Replaceward. The moving foot moves back to its previous position.
- S = Sideward (Jazz and Ballet 2nd position). The moving foot moves to the side of the supporting foot.
- T = Togetherward (Jazz and Ballet 1st position). The moving foot moves next to the supporting foot.
- X = Crossward. The moving foot moves in front

of and next to the side of the supporting foot.

SECONDARY LEG POSITIONS

- Ai = Archward and In-Line (Jazz and Ballet 3rd foot position). The moving foot's instep moves diagonally backward and in line with the heel of the support foot.
- Bh = Backward and Hookward. The moving foot moves to between backward and diagonal hookward.
- Bi = Backward and In-Line (Jazz and Ballet 4th foot position). The moving foot moves to the back of the supporting foot and on the same track as the supporting foot.
- Bs = Backward and Sideward. The moving foot moves to between backward and diagonal backward.
- Db = Diagonal Backward. The moving foot moves to between backward and sideward from the supporting foot.
- Df = Diagonal Forward. The moving foot moves to between forward and sideward from the supporting foot.
- Dh = Diagonal Hookward. The moving foot moves to between backward and hook sideward from the supporting foot.
- Dhc = Diagonal Hookward in Contrabody Movement Position (CBMP). The moving foot moves to between backward and hook sideward from the supporting foot and on the same track as the supporting foot.
- Dx = Diagonal Crossward. The moving foot moves to between forward and cross sideward from the supporting foot.
- Dxc = Diagonal Crossward in contrabody movement position (CBMP). The moving foot moves to between forward and cross sideward from the supporting foot and on the same track as the supporting foot.
- Ei = Instepward and In-Line (Jazz and Ballet 3rd foot position). The moving foot's heel moves diagonally forward and in line with the instep of the supporting foot.

- Fi = Forward and In-Line (Jazz and Ballet 4th foot position). The moving foot moves to the front of the supporting foot and on the same track as the supporting foot.
- Fs = Forward and Sideward. The moving foot moves to between forward and diagonal forward.
- Fx = Forward and Crossward. The moving foot moves to between forward and diagonal crossward.
- Ha = Hookward and Angular (Jazz and Ballet 5th position). The ball of the moving foot moves to the heel of the support foot forming an obtuse angle.
- Hp = Hookward and Perpendicular. The ball of the moving foot moves to the heel of the support foot at a right angle.
- Hs = Hookward and Sideward. See Figure 3.2.2-1 for its' placement.
- Sb = Sideward and Backward. The moving foot moves to between sideward and diagonal backward.
- Sf = Sideward and Forward. The moving foot moves to between sideward and diagonal forward.
- Sx = Sideward and Crossward. See Figure 3.2.2-1 for its' placement.
- Th = Forward and Inline with heel to toe.
- Tt = Backward and Inline with toe to heel.
- Xa = Crossward and Angular. The ball of the moving foot moves to the toe of the support foot forming an acute angle.
- Xi = Crossward and Inward. See Figure 3.2.2-1 for its' placement.
- Xp = Crossward and Perpendicular. The ball of the moving foot moves to the toe of the support foot at a right angle.
- Xs = Crossward and Sideward. See Figure 3.2.2-1 for its' placement.

FOOT POSITIONS (ANKLE MOVEMENTS).

- He = Heel. The ankle bends the foot upwards.
- Hei = Heel Inwards. A heel with the ankle turned inwards.
- Heo = Heel Outwards. A heel with the ankle turned outwards.
- Te = Toe. The ankle bends the foot downwards.
- Tei = Toe Inwards. A toe with the ankle turned inwards.
- Teo = Toe Outwards. A toe with the ankle turned outwards.
- Wf = Whole Foot. The ankle places the foot at a right angle to the leg.
- Wfi = Whole Foot Inwards. A whole foot with the ankle turned inwards.
- Wfo = Whole Foot Outwards. A whole foot with the ankle turned outwards.

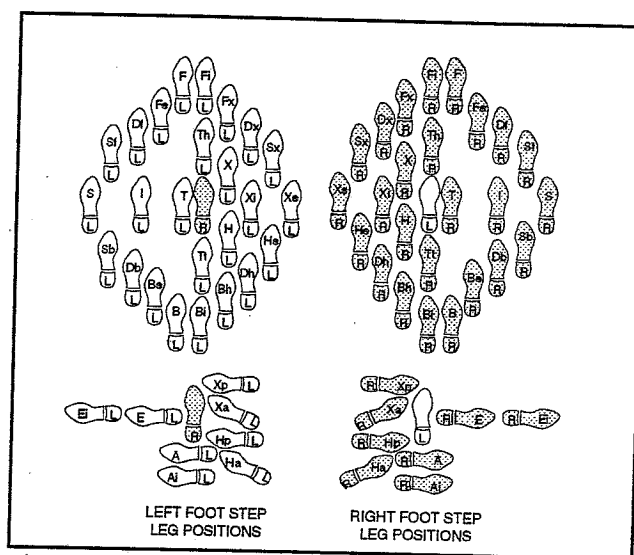


Figure 3.2.2-1 Step Leg Positions

BODY POSITIONS

A body position is a combination of head position, torso position, arm positions, hand positions, leg positions, and feet positions.

The body position syntax is: head/torso/arms/hands/legs/feet

Technique (style and poise) may vary between Swing, Latin, Modern, Jazz, Ballet, Tap, Aerobic, Flamenco (Spanish), Eastern, Belly, and Folk dance. In the 1970's the disco-room gave dancers the opportunity to blend body positions from many different dance forms.

HEAD POSITIONS Head positions are described in 1/8 increments in the following directions: Straight, Left, Right, Up, Down, Forward, and Backward. For example 1R1U is 1/8 Right and 1/8 Up.

TORSO POSITIONS Torso positions are defined in Figure 3.2.3-1.

ARM POSITIONS See section 3.2.1.

HAND POSITIONS Define your own until future updates. Do you have any suggestions?

LEG POSITIONS See section 3.2.2.

FEET POSITIONS. See section 3.2.2.

NAMED BODY POSITIONS Some body positions are named after birds, as described in Table 3.2.3-1, and illustrated in figure 3.2.3-2.

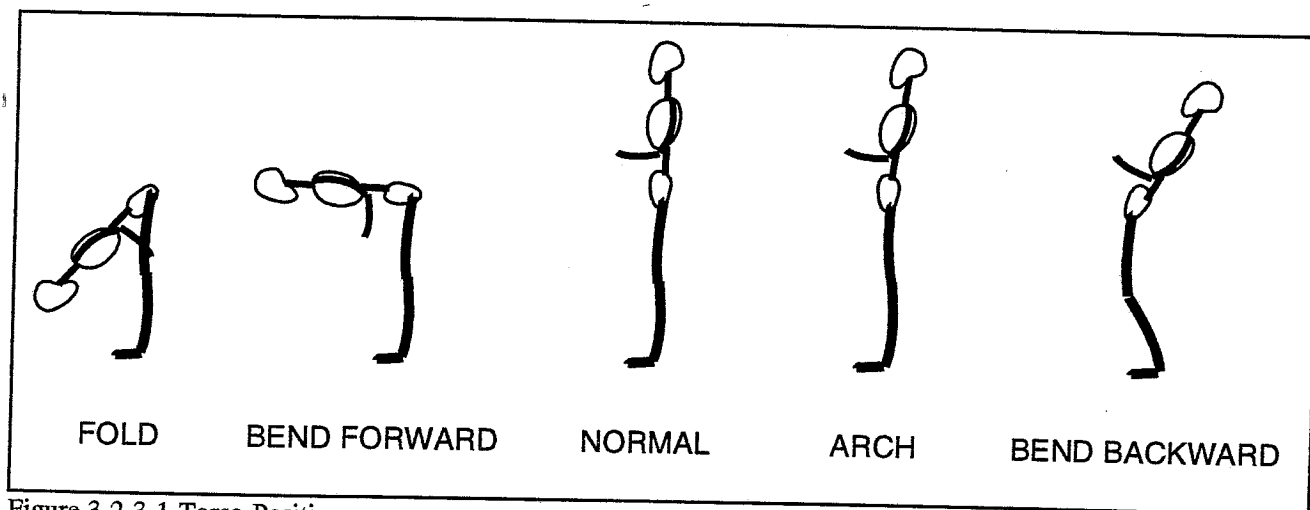


Figure 3.2.3-1 Torso Positions

NAME	HEAD	TORSO	ARMS	HANDS	LEGS	FEET
Bat		Arch			Flick	
Crane		Arch	B31		Stag	
Dove		Bend Forward			Together	
Eagle		Normal	J22		Split	
Falcon		Normal	J99		Together	
Hawk		Normal	J33		Together	
Owl		Bend Forward	Stag			
Petral		Arch	J22		Together	
Quail		Fold	Stag			
Robin		Bend Forward	J11		Split	
Starling		Arch	B11		Lunge	
Swan		Arch	J22		Together	

Table 3.2.3-1 Named Body Positions

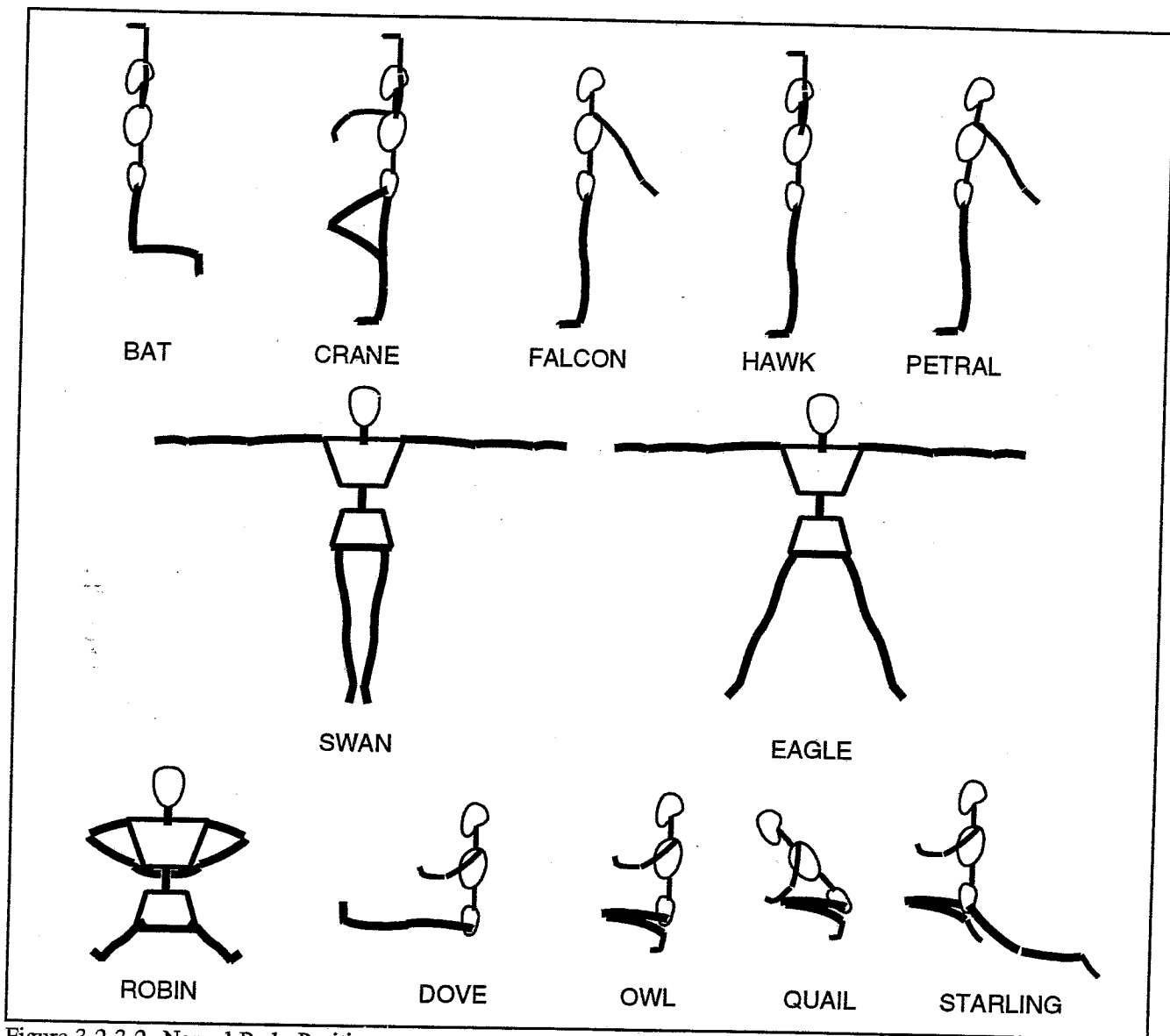


Figure 3.2.3-2 Named Body Positions

DANCE POSITIONS

A dance position is the spatial relation and physical connection of two dancers dancing together. There are over 17,280 dance positions without the woman's feet leaving the floor. What follows is a system for naming and describing dance positions.

DANCE POSITION NAME. The syntax used in a dance position name is: couple/alignment/arrangement/level/support/pose.

COUPLE The couple defines the physical connection between the man and woman. The couple is made up of a hold and contact point. The couple syntax is: hold/contact point.

HOLD The hold defines which side of the body (right or left) is in contact between the man and woman. There are 16 holds defined in Table 3.2.4-1.

HOLD	ABBR	DEFINITIONS
None		No contact
Natural	N	Man's left to woman's right
Reverse Double	Re	Man's right to woman's left
Double	D	Man's left to woman's right and man's right to woman's left
Natural Double	ND	Man's left to woman's right over man's right to woman's left
Reverse Double	ReD	Man's right to woman's left over man's left to woman's right
Natural Crossed	NX	Man's right to woman's right
Reverse Crossed	ReX	Man's left to woman's left
Natural Double	NDX	Man's left to woman's left over man's right to woman's right
Crossed		over man's right to woman's right
Reverse Double	ReDX	Man's right to woman's right over man's left to woman's left
Crossed		over man's left to woman's right
Natural Double	NDXX	Man's left to woman's left over man's right to woman's right and Woman's left to man's left over woman's right to man's right
Reverse Double	ReDXK	Man's right to woman's right over man's left to woman's left and Woman's right to man's right over woman's left to man's left
X Knot		
Natural Staple	NS	Man's left to woman's right and left
Reverse Staple	ReS	Man's right to woman's right and left
Natural Grip	NG	Man's right and Left to Woman's Right
Reverse Grip	ReG	Man's right and Left to Woman's Left

Table 3.2.4-1 Holds

CONTACT POINT. The contact point defines the parts of the body that are joined by the hold between the man and woman. The syntax for a contact point is: man's contact point-woman's contact point.

Some of the man and woman contact points are defined in Table 3.2.4-2.

CONTACT PT	ABBR	CONTACT PT	ABBR
Shoulder Blade	Ba	Foot	Ft
Ankle	An	Forearm	Fm
Below Blade	Bb	Hand	Hd
Brachium	Bc	Hip	Hi
Buttock	Bt	Knee	Ke
Chest	Ct	Neck	Nk
Collar	Co	Shoulder	So
Crus	Cs	Stomach	Sc
Diaphragm	Di	Thigh	Th

Table 3.2.4-2 Contact Points

See Figure 3.2.4.2-1, Open Arrangements with Hand Contact Point Couples, for illustrations of the 16 holds using the hands as the contact points.

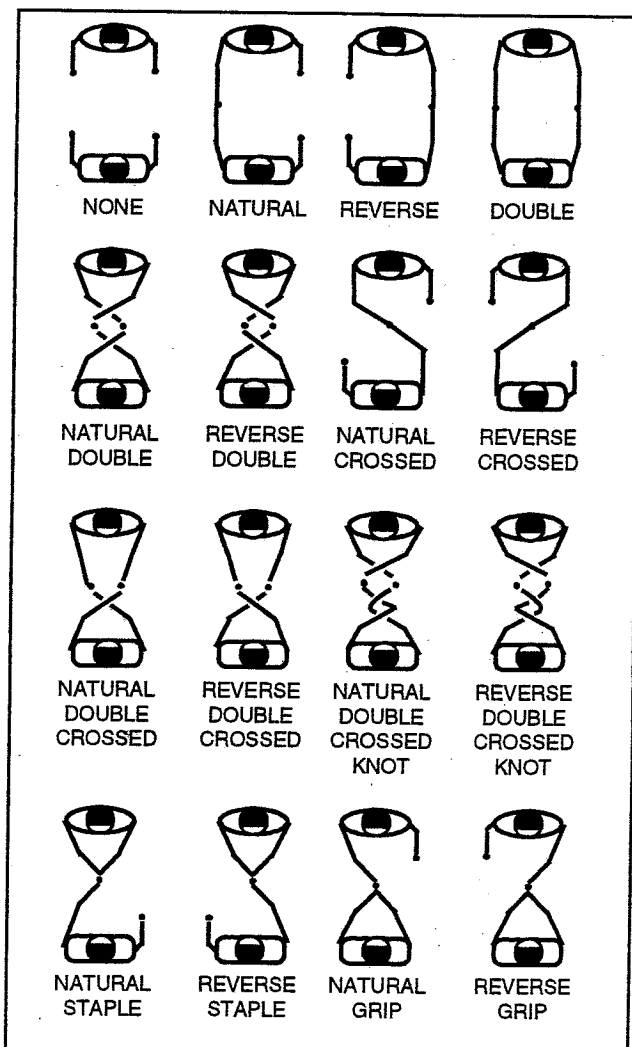


Figure 3.2.4-1 Open Arrangements with Hand Contact Point Couples

Some contact points have specific names, as denoted in Table 3.2.4-3, and some of the names (denoted by an asterisk—see the arm positions section for their definitions) are defined by the man's and woman's coupled arm positions.

Hand-hand is the default contact point when the contact point is omitted in the couple description. If either the man's or woman's contact point is omitted in the couple, the hand contact point is the default.

CONTACT PT	CONTACT PT NAME	ABBR
Hand-Hand	Basket*	B
Hand-Hand	Wrap*	W
Hand-Back	Closed	Cl
Back-Hand	Clamp	Cm
Hand-Hand	Collar	Co
Hand-Hand	Neck	Nk
Hand-Hand	Cuddle (Pi/V)	Cd
Hand-Hand	Nestle (Lo/C)	Ne
Hand-Hand	Bow (Pi/B)	Bo
Hand-Hand	Jacket (Lo/W)	Ja
Elbow-Elbow	Escort	Es
Elbow-Elbow	Assist	As
Neck-Hand	Flirt	Ft
Hand-Neck	Vamp	Vm
Hand-Hand	Halo*	H
Hand-Hand	Yoke*	Y
Hand-Back	Hug	Hg
Back-Hand	Clasp	Cp
Hand-Hand	Over*	Ov
Hand-Hand	Straddle*	Sd
Hand-Hand	Pin*	Pi
Hand-Hand	Loop*	Lo
Hand-Hip	Skater	Sk
Hip-Hand	Shadow	Sh
Hand-Hand	Under*	U
Hand-Hand	Beneath*	Be
Hand-Hand	Varsovianna	Va
Hand-Hand	Silhouette	Si
Hand-Hand	Vine*	V
Hand-Hand	Curl*	C

Table 3.2.4-3 Contact Point Names

The hold and contact points together form a couple. Some example couples and their abbreviations are given in Table 3.2.4-4.

HOLD	CONTACT PT	ABBR
Natural		N (1)
Natural	Hand-Hip	NHdHi
Double	Hand-Back	DHdBb
Natural	Hand-Back	NHdBb
Reverse	Hand-Back	ReHdBb
Natural Crossed	Foot-Hand	NXFoHd
Natural	Basket	NB (2)
Natural Double	Wrap	NDW (3)
Double Crossed	Pin	DXPi (4)

Remarks:

1. Hand-Hand is the default
2. Basket is the woman's contact point arm position
3. Wrap is the man's contact point arm position
4. Pin is the woman's contact point arm position

Table 3.2.4-4 Example Couples

How the hands are joined depends on the individual dancers and therefore is a matter of style. A description of the hand-hand contact that *Swing dancer's* recommends for Swing dancing follows.

The woman's fingers are held in a curled position, similar to the position of the fingers when you are holding onto a bike's handle bar. The man's middle fingers are inserted into the curl from the outside when in Natural or Reverse hold and inserted into the curl from the inside when in a Crossed hold. The man's index finger is along the outside or inside of the woman's hand respectively. This is known as the "Texas Pistol Grip" in some Swing dance circles. The couple is illustrated in Figure 3.4.2-1, The Swing Dancer's Couple.

ARRANGEMENT The arrangement defines the sides (front, back, left, right) of the man's and woman's bodies that face each other based on quarter turns by the man and woman. A finer gradation of arrangements based on an eighth of a turn is possible. The 16 possible arrangements are illustrated in Figure 3.2.4-2 and defined in Table 3.2.4-5.

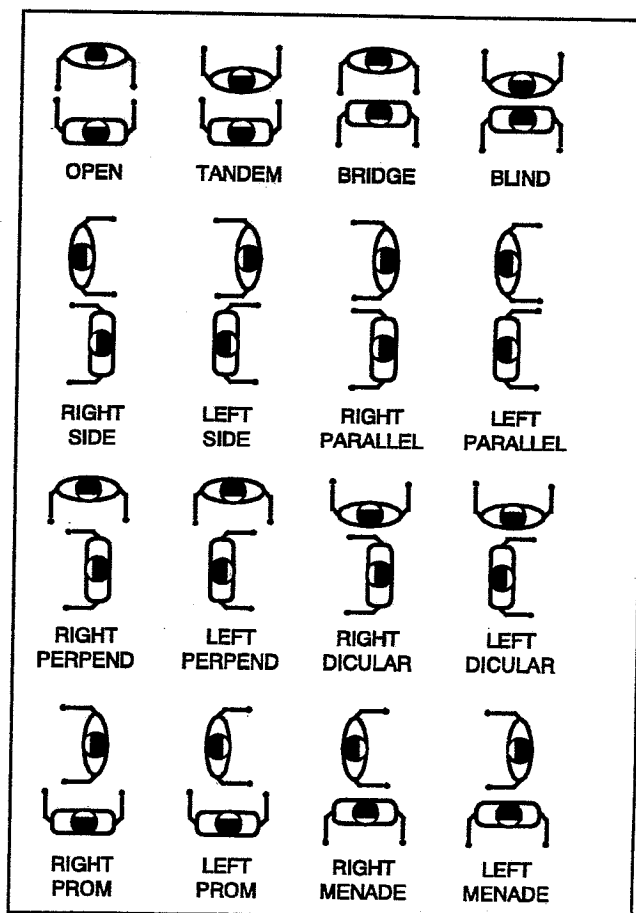


Figure 3.2.4-2 Arrangements with a None Couple

<u>ARRANGEMENTS</u>	<u>ABBR</u>	<u>MAN'S SIDE</u>	<u>WOMAN'S SIDE</u>
Blind	Bl	Back	Back
Bridge	Br	Back	Front
Left Dicular	LDi	Left	Back
Left Menade	LM	Back	Left
Left Parallel	LPa	Left	Right
Left Perpend	LPe	Left	Front
Left Prom	LP	Front	Right
Left Side	LS	Left	Left
Open	O	Front	Front
Right Dicular	RDi	Right	Back
Right Menade	RM	Back	Right
Right Parallel	RPa	Right	Left
Right Perpend	RPe	Right	Front
Right Prom	RP	Front	Left
Right Side	RS	Right	Right
Tandem	Tm	Front	Back

Table 3.2.4-5 Arrangements

Some dance position names do not include arrangement because it is defined by the coupled arm position's contact point name. The default arrangements for these dance positions are given in Table 3.2.4-6.

<u>CONTACT POINT NAME</u>	<u>DEFAULT ARRANGEMENT</u>
Basket	Tandem
Wrap	Bridge
Closed	Open
Clamp	Open
Collar	Tandem
Neck	Bridge
Cuddle	Open
Nestle	Open
Flirt	Open
Vamp	Open
Halo	Open
Yoke	Open
Hug	Open
Clasp	Open
Over	Tandem
Straddle	Bridge
Pin	Tandem
Loop	Bridge
Skater	Tandem
Shadow	Bridge
Under	Open
Beneath	Open
Varsovianna	Tandem
Silhouette	Bridge
Vine	Open
Curl	Open

Table 3.2.4-6 Default Arrangements

ALIGNMENT The alignment specifies an arrangement's displacement. Table 3.2.4-7 describes the alignments. If the alignment is omitted in the dance position name then a straight alignment is the default.

<u>ALIGNMENT</u>	<u>DEFINITIONS</u>
Straight	The woman's arrangement is not displaced.
Right	The woman's arrangement is displaced clockwise with respect to the man.
Left	The woman's arrangement is displaced counter clockwise with respect to the man.

Table 3.2.4-7 Alignments

LEVEL The level is the height of the woman's hips or center of mass on the man and is used for adagio dance positions where the woman is supported off the floor by the man. Levels are listed in Table 3.2.4-8. If the level is omitted in the dance position name, the default level is waist as it is assumed the position is not an adagio position, and the woman is being supported by the floor.

<u>LEVEL</u>	<u>ABBR</u>
Overhead	Oh
Shoulder	So
Chest	Ct
Diaphragm	Di
Waist	Wa
Hip	Hi
Thigh	Th
Knee	Ke
Crus	Cs
Ankle	An

Table 3.2.4-8 Levels

SUPPORT Support defines the type of support, and is used for adagio dance positions. Supports used are listed in the Table 3.2.4-9. If the support is omitted in the dance position name, the default support is stand as it is assumed the position is not an adagio position, and the woman is being supported by the floor.

<u>SUPPORT</u>	<u>ABBR</u>
Thigh Sit	Ts
Hang	Hn0
Hip Sit	Hs
Stiff Arm	Sa
Arm Sit	As
Hug	Hg
Shoulder Sit	Ss
Stand	Sd

Table 3.2.4-9 Supports

POSE The pose defines the style and poise of the man's and woman's body positions. The pose syntax is man's body position/woman's body position. See section 3.2.3 for definitions of the body positions.

EXAMPLE DANCE POSITION NAMES Table 3.2.4-10 provides examples of the syntax for describing and naming dance positions.

The names and abbreviations used in the dance position components are listed by component in the Swing Dancer Abbreviation Guide, Section 4.3.1.

Now who went and put Z.Z. Hill singing "...a leak in my drain" on the turntable? Let's try to move that attractive young woman from a Double Reverse Right Left Menade (DReRLM) to a Natural Hip Reverse Crossed Thigh Right Right Dicular (NHReXThRRDi), without getting slapped for being a clean young man! Keep on Dancing! Hutch

<u>ABBR</u>	<u>COUPLE</u>	<u>ALIGNMENT</u>	<u>ARRANGEMENT</u>	<u>LEVEL</u>	<u>SUPPORT</u>	<u>POSE</u>
NO	Natural		Open			
NRP	Natural		Right Prom			
NCl	Natural		Closed			
NXBr	Natural Crossed		Bridge			

Table 3.2.4-10 Example Dance Position Names

DANCE POSITION WORK SHEET

[illegible]

[illegible]

DANCE POSITION DICTIONARY

<u>ABBREV</u>	<u>ALIAS</u>	<u>NHOLD</u>	<u>NCONTACT POINT</u>	<u>REHOLD</u>	<u>RECONTACT POINT</u>	<u>A</u>	<u>ARN</u>	<u>LEV</u>	<u>SPT</u>
<u>PSE</u>									
DO	Two Hand	D	Hd-Hd		Hd-Hd		O		
DXO	Crossed Hands	DX	Hd-Hd		Hd-Hd		O		
DXVaRTm	Varsovianne, Sweetheart	DX	Varsovianne		Varsovianne	R	Tm		
DXVaTm		DX	Varsovianne		Varsovianne		Tm		
NBRTm	Natural Basket	N	Basket			R	Tm		
NBTm		N	Basket			R	Tm		
NDBRTm	Basket, Cuddle	ND	Basket		Basket	R	Tm		
NDO		ND	Hd-Hd		Hd-Hd		O		
NDXKO		NDXK	Hd-Hd		Hd-Hd		O		
NDXO		NDX	Hd-Hd		Hd-Hd		O		
NGO		NG	Hd-Hd				O		
NO		N	Hd-Hd				O		
NReCILO	Left Side	N	Hd-Hd	Re	Closed	L	O		
NReCIO	Closed	N	Hd-Hd	Re	Closed		O		
NReCIRO	Right Side	N	Hd-Hd	Re	Closed	R	O		
NReCIRP	Natural Prom, Conversation	N	Hd-Hd	Re	Closed		RP		
NScReXTm	Parallel	N	Sc	ReX	Hd-Hd		Tm		
NSO		NS	Hd-Hd				O		
NXBDXWRPa	Promenade	NX	Basket	ReX	Wrap		RPa		
NXCReXVRPa	Twist	NXC	Hd-Hd	ReXV	Hd-Hd		RPa		
NXO		NX	Hd-Hd				O		
NXPiReXBRP	Straight Jacket	NX	Pin	ReX	Basket		RP		
NXRPe		NX	Hd-Hd			R	Pe		
O	Open, Shine						O		
ReDO		ReD	Hd-Hd		Hd-Hd		O		
ReDXKO		ReDX	Hd-Hd		Hd-Hd		O		
ReDXO		ReDX	Hd-Hd		Hd-Hd		O		
ReGO				ReG	Hd-Hd		O		
ReO				Re	Hd-Hd		O		
ReSO				ReS	Hd-Hd		O		
ReXNSkRTm	Skater	NX	Skater	ReX	Varsovianne	R	Tm		
ReXO				ReX	Hd-Hd		O		

SWING DANCER'S NOTES

MOVES

A move consists of the woman's travel and the associated woman's turn and the man's turn during the woman's travel. There are over 1792 moves (combinations of 8 woman's travels, 112 woman's turns, and 112 man's turns). The syntax for describing a move is: woman's travel/woman's turn/man's turn.

WOMAN'S TRAVEL There are eight primary travels used for dancing on a track described in Table 3.3-1. Figure 3.3-1 illustrates the eight primary travels.

TRAVEL	DEFINITION
Break	A rhythm break without travel maintaining the same location on the track.
Push (Sugar Push)	The woman travels from one end of the track towards the other and back.
Pass Right (Natural Pass)	The woman travels from one end of the track to the other passing the man clockwise.
Pass Left (Reverse Pass)	The woman travels from one end of the track to the other passing the man counterclockwise.
Pass Under (Under Pass)	The woman travels from one end of the track to the other passing under the man.
Pass Over (Over Pass)	The woman travels from one end of the track to the other passing over the man.
Whip Right (Natural Whip)	The woman travels from one end of the track towards the other and back passing clockwise around the man.
Whip Left (Reverse Whip)	The woman travels from one end of the track towards the other and back passing counterclockwise around the man.

Table 3.3-1 Primary Travels

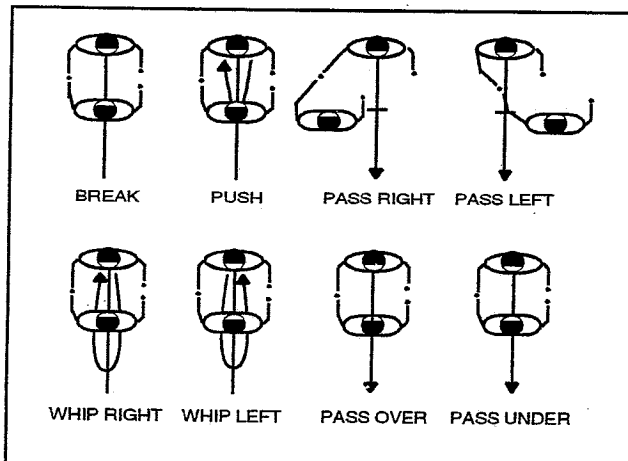


Figure 3.3-1 The Eight Primary Travels

WOMAN'S TURN/MAN'S TURN The turn is defined by the woman's or man's coupled arm, the position of the coupled arm during the turn, the amount of turn, and the direction of turn. The woman's or man's turn syntax is couple/arm position/ amount/direction.

COUPLE The couples are defined in Section 3.2.4.

ARM POSITION The arm position listed in either the man's turn or the woman's turn is the position of the man's or woman's coupled arm during or at the end of the turn. The arm positions used for defining turns and their names are described in Table 3.3-2.

POSITION NAME WOMAN/MAN	COUPLED ARM POSITION DURING THE TURN
Turn/Rotate	Arms are not coupled and arm positions can vary.
Under/Beneath	Over head.
Over/Straddle	Between the legs.
Vine/Curl	Waist level and ending around the waist in back.
Basket/Wrap	Waist level and ending around the waist in front.
Pin/Loop	Neck level and ending around the neck in front.
Halo/Yoke	Neck level and ending around the neck in back.
Mill/Wing	Vine/Curl position while turning under/beneath man's/woman's coupled arm.
Whirl/Twirl	Halo/Yoke position while turning under/beneath man's/woman's coupled arm.
Gear/Cog	Basket/Wrap position while turning under/beneath man's/woman's coupled arm.
Reel/Rift	Pin/Loop position while turning under/beneath man's/woman's coupled arm.
Moon/Crescent	Under/Beneath to a Halo/Yoke or Pin/Loop without turn.

Table 3.3-2 Turn Arm Position Names

See Figure 3.2.1-2 for a visual image of coupled turn arm positions.

AMOUNT The amount of turn is given in eighths (1/8).

DIRECTION The direction of turn is given as Left (L) [counterclockwise] or Right (R) [clockwise].

TURN DEFAULT VALUES Table 3.3-3 contains default values for moves when the couple, arm position, amount of turn, or direction for the woman's travel are omitted. Amounts of turn may vary with different rhythm breaks.

WOMAN'S TRAVEL	WOMAN'S AND MAN'S		
	DIRECTION	AMOUNT	
Push	T0R/L Ro0R/L	0	0
Pass R/L	T4R/L Ro4R/L	4	4
Closed Whip R/L	T8R/L Ro8R/L	8	8
Basket Whip R/L	T0R/L Ro8R/L	0	8
Tandem Whip R/L	T0R/L Ro8R/L	0	8
Wrap Whip R/L	T8R/L Ro0R/L	8	0
Bridge Whip R/L	T8R/L Ro0R/L	8	0
Burrow Whip R/L	T0R/L Ro0R/L	0	0
Tunnel Whip R/L	T0R/L Ro0R/L	0	0

Table 3.3-3 Turn Default Values

TURN EXAMPLES An example description of a woman's half turn left under her right arm with a natural couple is shown in Table 3.3-4 with the abbreviated description and abbreviated default value description also given.

COUPLE	POSITION	AMOUNT	DIRECTION	ABBREVIATION
Natural	Under	Four	Left	NU4L, NUL

Table 3.3-4 Woman's Example Turn

An example description of a man's turn one quarter to the right beginning with a Natural Crossed couple and ending with the coupled arm in wrap position is shown in Table 3.3-5.

COUPLE	POSITION	AMOUNT	DIRECTION	ABBREVIATION
Natural Crossed	Wrap	Two	Right	NXW2R

Table 3.3-5 Man's Example Turn

COUPLE DEFAULT VALUE The couple default is the starting position couple.

DIRECTION DEFAULT VALUES Only the Turn/Rotate, Under/Beneath, and Over/Straddle arm positions can turn in either direction for any couple. For example the turn, Natural Crossed Wrap ? Left (NXW?L), is not possible. Directional default values for each couple in the other arm positions are defined in Table 3.3-6.

EXAMPLE MOVES. An example description of a move with the woman passing the man clockwise (pass right), with the woman turning half a turn left under her right arm with a natural couple is shown in Table 3.3-7. (A description using default values is also provided.)

The names and abbreviations used in the move components are listed by component in the Swing Dancer Abbreviation Guide and Move Generator sections.

WOMAN'S				
ARM	COUPLE DEFAULT VALUE			
POSITION	N	NX	Re	ReX
Vine	L	L	R	R
Halo	L	L	R	R
Basket	R	R	L	L
Pin	R	R	L	L
Mill	L	L	R	R
Reel	L	L	R	R
Gear	R	R	L	L
Whirl	R	R	L	L
MAN'S				
ARM	COUPLE DEFAULT VALUE			
POSITION	N	NX	Re	ReX
Curl	R	R	L	L
Yoke	R	R	L	L
Wrap	L	L	R	R
Loop	L	L	R	R
Wing	R	R	L	L
Rift	R	R	L	L
Cog	L	L	R	R
Twirl	L	L	R	R

Table 3.3-6 Arm Position Turn Direction Default Values

WOMAN'S TRAVEL	WOMAN'S TURN	MAN'S TURN
Pass Right Pr	Natural Under Four Left NU4L	Rotate Four Right Ro4R
Pass Right Pr	Natural Under Left NUL	

Table 3.3-7 Example Moves

The track can be circular, elliptical, straight, angular, or any path on the dance floor. West Coast Swing is predominately danced on a straight track, while Lindy Hop and Jitterbug are danced on all possible tracks.

Tunnel and burrow whips are whips with double beneaths and unders respectively. The man tunnels vine and basket positions and the woman burrows curl and wrap positions. The whips are popular in the midwest Push, Whip, Supreme, and Imperial forms of Swing, as well as Country Swing. Definitions of a few of them are given in the Move Dictionary in order to conserve space and give you a headache reading the code. You can also check the Move Dictionary for turn and rotation moves into and out of double and double crossed open, tandem, bridge, and blind positions to help identify positions into and out of the tunnel and burrow whips. The timing and rhythm breaks are not given in the Move Dictionary because they are used in all the forms of Swing, so roll your own rhythm breaks and try some of the moves.

Now that we have a vocabulary for describing moves, let's get back on to the boards and try taking that lady through a Wr/NUL&NYoR. Keep on Dancing. Hutch

MOVE GENERATOR

Roll your own moves using the following possible entries for each move and dance position component. With this move generator you can generate over 1,792 moves into over 17,280 dance positions for a total of over 30,965,760 million move and dance position combinations.

MOVES

	WOMAN'S TURN					MAN'S ROTATION			
<u>TVL</u>	<u>CPL</u>	<u>AP</u>	<u>AMT</u>	<u>DIR</u>	<u>CPL</u>	<u>AP</u>	<u>AMT</u>	<u>DIR</u>	
Bk	*	B	1	L	*	Be	1	L	
Pd		H	2	R		C	2	R	
Pl		Ov	3			Lo	3		
Pr		Pi	4			Ro	4		
Pu		T	5			Sd	5		
Pv		U	6			W	6		
Wl		V	7			Y	7		
Wr			8				8		
			9				9		
<u>NTVL</u>		<u>NU</u>	10			<u>NBe</u>	10		
BrWl		Gr	11			Cc	11		
BrWr		M	12			Cg	12		
BWl		Mn	13			Rf	13		
BWr		Rl	14			Tw	14		
BuWl		Wi	15			Wn	15		
BuWr			16				16		
TmWl			17				17		
TmWr			18				18		
TuWl			19				19		
TuWr			20				20		
Whl			21				21		
Whr			22				22		
WWl			23				23		
WWr			24				24		
			25				25		
			26				26		
			27				27		
			28				28		
			29				29		
			30				30		
			31				31		
			32				32		

DANCE POSITIONS

COUPLE							
HOLDS	CP	NCP	ALN	ARN	LEV	SPT	PSE
None	An	As	Str	Bl	An	As	
N	Ba	B	R	Br	Cs	Hg	
Re	Bb	Be	L	LDi	Ct	Hn	
D	Bc	C		LM	Di	Hs	
ND	Bt	Cd		LP	Hi	Sa	
ReD	Co	Cl		LPa	Ke	Sd	
NX	Cs	Cm		LPe	Oh	Ss	
ReX	Ct	Co		LS	So	Ts	
NDX	Di	Cp		O	Th		
ReDX	El	Es		RDl	Wa		
NDXK	Fm	Fr		RM			
ReDXK	Ft	H		RP			
NS	Hd	Hg		RPa			
ReS	Hi	Lo		RPe			
NG	Ke	Ne		RS			
ReG	Nk	Nk		Tm			
	Sc	Ov					
	So	Pi					
	Th	Sd					
	Wr	Sh					
		Si					
		Sk					
		U					
		V					
		Va					
		Vm					
		W					
		Y					

* Use Couple entries under Dance Positions

ALN = Alignments
 AMT = Amount (1/8 increments)
 AP = Arm Position
 ARN = Arrangements
 CP = Contact Points
 CPL = Couple
 DIR = Direction
 LEV = Level

NBe = Named Beneaths
 NCP = Named Contact Points
 NTVL = Named Woman's Travel
 NU = Named Unders
 PSE = Pose
 SPT = Support
 TVL = Primary Woman's Travel

SWING DANCER'S NOTES

MOVE WORKSHEET

[illegible]

[illegible]

MOVE DICTIONARY

ABBR	NAME	BEGPOSITION	MOVE	END POSITION
Ab	Arm Behind		Place arm in vine position	
AcsR	Arm Check Spin Right	Hd-Fm	TR&SnL	
BrL	Back Roll Left	DO	PI/UL/BeR	DO
BrR	Back Roll Right	DO	Pr/UR/BeL	DO
BsL	Back Slide Left	NDO	PI/TR&TL/RoR	ReO
BsR	Back Slide Right	NDO	Pr/TL&TR/RoL	NO
BWl	Basket Whip Left	DO	PI/ReUOR/Ro4L & PI/T0/Ro4L	ReO
BWr	Basket Whip Right	DO	Pr/NUOL/Ro4R & Pr/T0/Ro4R	NO
Be	Beneath	NO	PI/BeR	NO
BrWl	Bridge Whip Left	ReDXO	PI/T4L/NXBeO & PI/T4L/ReXBeO	NDXO
BrWr	Bridge Whip Right	NDXO	Pr/T4R/ReXBeO & Pr/T4R/NXBeO	ReDXO
	Burrow Blind Whip L	NDReCLO	PI/NUOR&Ro0 & PI/ReUOR&Ro0	ReDNCRO
	Burrow Blind Whip R	ReDNCRO	Pr/ReUOL&Ro0 & Pr/NUOL&Ro0	NDReCLO
	Burrow Tandem Whip L	DNWRBr	PI/ReUOR&Ro0 & PI/NUOR&Ro0	NDReWLB
	Burrow Tandem Whip L	ReDNWRBr	PI/ReUOR&Ro0 & PI/NUOR&Ro0	DRReWLB
	Burrow Tandem Whip R	DRReWLB	Pr/NUOL&Ro0 & Pr/ReUOL&Ro0	ReDNWRBr
	Burrow Tandem Whip R	NDReWLB	Pr/NUOL&Ro0 & Pr/ReUOL&Ro0D	NWRBr
CsL	Check Spin Left		TR&SnL	
CsR	Check Spin Right		TL&SnR	
	Chuggs		TR&TL	
Cc	Crazy Bull		BeOR&BeOL	
Cb	Crazy Cow		UOR&UOL	
	Double Crossed Rotation	DXBr	Ro4L	DXNXCLO
	Double Crossed Rotation	DXBr	Ro4R	DXReXCRO
	Double Crossed Rotation	DXTm	Ro4R	DXReXWLB
	Double Crossed Rotation	DXTm	Ro4L	DXNXWRBI
	Double Crossed Rotation	NDXBI	Ro4R	NDXNXCRTm
	Double Crossed Rotation	NDXBI	Ro4L	NDXReXCLTm
	Double Crossed Rotation	NDXBr	Ro4R	NDXNXCRO
	Double Crossed Rotation	NDXBr	Ro4L	NDXReXCLO
	Double Crossed Rotation	NDXKBI	Ro4L	NDXReXCLTm
	Double Crossed Rotation	NDXKBI	Ro4R	NDXNXCRTm
	Double Crossed Rotation	NDXKO	Ro4L	NDXKNXWRBr
	Double Crossed Rotation	NDXKO	Ro4R	NDXKReXWLB
	Double Crossed Rotation	NDXO	Ro4L	NDXReXWRBr
	Double Crossed Rotation	NDXO	Ro4R	NDXNXWLB
	Double Crossed Rotation	NDXTm	Ro4L	NDXNXWRBI
	Double Crossed Rotation	NDXTm	Ro4R	NDXReXWLB
	Double Crossed Rotation	ReDXBI	Ro4L	ReDXReXCLTm
	Double Crossed Rotation	ReDXBI	Ro4R	ReDXNXCRTm
	Double Crossed Rotation	ReDXBr	Ro4L	ReDXReXCLO
	Double Crossed Rotation	ReDXBr	Ro4R	ReDXNXCRO
	Double Crossed Rotation	ReDXKBI	Ro4R	ReDXNXCRTm
	Double Crossed Rotation	ReDXKBI	Ro4L	ReDXReXCLTm
	Double Crossed Rotation	ReDXKO	Ro4R	ReDXKReXWLB
	Double Crossed Rotation	ReDXKO	Ro4L	ReDXKNXWRBr
	Double Crossed Rotation	ReDXO	Ro4L	ReDXReXWRBr
	Double Crossed Rotation	ReDXO	Ro4R	ReDXNXWLB
	Double Crossed Rotation	ReDXTm	Ro4L	ReDXNXWRBI
	Double Crossed Rotation	ReDXTm	Ro4R	ReDXReXWLB
	Double Crossed Turn	DXBr	T4R	DXNXVBLBI
	Double Crossed Turn	DXBr	T4L	DXReXBRBI
	Double Crossed Turn	DXTm	T4R	DXReXVRO
	Double Crossed Turn	DXTm	T4L	DXNXVLO
	Double Crossed Turn	NDXBI	T4R	NDXReXVLBr
	Double Crossed Turn	NDXBI	T4L	NDXNXVRBr
	Double Crossed Turn	NDXBr	T4L	NDXReXBrBI
	Double Crossed Turn	NDXBr	T4R	NDXNXBLBI
	Double Crossed Turn	NDXKBI	T4L	NDXNXVRBr
	Double Crossed Turn	NDXKBI	T4R	NDXReXVLBr
	Double Crossed Turn	NDXKO	T4L	NDXKReXBLTm
	Double Crossed Turn	NDXKO	T4R	NDXKNXBRTm

ABBR	NAME	BEGPOSITION	MOVE	END POSITION
	Double Crossed Turn	NDXO	T4R	NDXNXBRTm
	Double Crossed Turn	NDXO	T4L	NDXReXBLTm
	Double Crossed Turn	NDXTm	T4R	NDXReXVRO
	Double Crossed Turn	NDXTm	T4L	NDXNXVLO
	Double Crossed Turn	ReDXBI	T4R	ReDXReXVLBr
	Double Crossed Turn	ReDXBI	T4L	ReDXNXVRBr
	Double Crossed Turn	ReDXBr	T4L	ReDXReXBRBI
	Double Crossed Turn	ReDXBr	T4R	ReDXNXBLBI
	Double Crossed Turn	ReDXKBI	T4L	ReDXNXVRBr
	Double Crossed Turn	ReDXKBI	T4R	ReDXReXVLBr
	Double Crossed Turn	ReDXKO	T4L	ReDXKReXBLTm
	Double Crossed Turn	ReDXKO	T4R	ReDXKNXBRTm
	Double Crossed Turn	ReDXO	T4R	ReDXNXBRTm
	Double Crossed Turn	ReDXO	T4L	ReDXReXBLTm
	Double Crossed Turn	ReDXTm	T4R	ReDXReXVRO
	Double Crossed Turn	ReDXTm	T4L	ReDXNXVLO
	Double Rotation	DBI	Ro4R	DNCRTm
	Double Rotation	DBI	Ro4L	DReCLTm
	Double Rotation	DO	Ro4R	DReWLBr
	Double Rotation	DO	Ro4L	DNWRBr
	Double Rotation	NDBI	Ro4R	NDNCRtM
	Double Rotation	NDBI	Ro4L	NDRReCLTm
	Double Rotation	NDBr	Ro4L	NDRReCLO
	Double Rotation	NDBr	Ro4R	NDNCRO
	Double Rotation	NDO	Ro4L	NDNWRBr
	Double Rotation	NDO	Ro4R	NDRReWLBr
	Double Rotation	NDTm	Ro4R	NDRReWLBI
	Double Rotation	NDTm	Ro4L	NDNWRBI
	Double Rotation	ReDBI	Ro4R	ReDNCRTm
	Double Rotation	ReDBI	Ro4L	ReDReCLTm
	Double Rotation	ReDBr	Ro4R	ReDNCRO
	Double Rotation	ReDBr	Ro4L	ReDReCLO
	Double Rotation	ReDO	Ro4L	ReDNWRBr
	Double Rotation	ReDO	Ro4R	ReDReWLBr
	Double Rotation	ReDTm	Ro4L	ReDNWRBI
	Double Rotation	ReDTm	Ro4R	ReDReWLBI
	Double Turn	DBI	T4L	DNVRBr
	Double Turn	DBI	T4R	DReVLBr
	Double Turn	DO	T4R	DNBRTm
	Double Turn	DO	T4L	DReBLTm
	Double Turn	NDBI	T4R	NDRReVLBr
	Double Turn	NDBI	T4L	NDNVRRr
	Double Turn	NDBr	T4L	NDRReBRBI
	Double Turn	NDBr	T4R	NDNBLBI
	Double Turn	NDO	T4R	NDNBRTm
	Double Turn	NDO	T4L	NDRReBLTm
	Double Turn	NDTm	T4R	NDRReVRO
	Double Turn	NDTm	T4L	NDNVLO
	Double Turn	ReDBI	T4R	ReDReVLBr
	Double Turn	ReDBI	T4L	ReDNVRBr
	Double Turn	ReDBr	T4L	ReDReBRBI
	Double Turn	ReDBr	T4R	ReDNBLBI
	Double Turn	ReDO	T4L	ReDReBLTm
	Double Turn	ReDO	T4R	ReDNBRTm
	Double Turn	ReDTm	T4L	ReDNVLO
	Double Turn	ReDTm	T4R	ReDReVRO
DuB	Duck Basket	NBLPa	PI/Gr0R/Ro0L	NBr
DuB	Duck Basket	NXBRS	PI/Gr0R	NXO
DuB	Duck Basket	ReBRPa	Pr/Gr0L/Ro0R	ReBr
DuB	Duck Basket	ReXBLS	Pr/Gr0L	ReXO
DuVa	Duck Basket Varsovianne	DXVaLPa	PI/ReXU0R	DXLPa
DuVa	Duck Basket Varsovianne	DXVaRPa	Pr/NXU0L	DXRPa
FIB	Flirtation Basket	ReDBLPa	T4L/Ro4L	ReDBRPa
FITk	Flirtation Tuck		Chuggs	

ABBR	NAME	BEGPOSITION	MOVE	END POSITION
FIWh	Flirtation Whip			
	Hinge Left	ReCIRP	PI	
	Hinge Right	NCILP	Pr	NCILP
HcsR	Hip Check Spin Right	NHd-Hi	TR	ReCIRP
LpL	Lift Up Left	ReDW	NBe4L	
LpR	Lift Up Right	NDW	ReBe4R	ReDO
Li	Link	NO	PrT4R	NDO
LIL	Loop Lariate Left	DO	Pr/T4L/ReBe0R&NBe0R	NReCIRP
LIR	Loop Lariate Right	DO	PI/T4R/NBe0L&ReBe0L	NDO
Or	Orbit	ReCIRPa	PI/T8L/Ro8L	ReDO
PcsL	Palm Check Spin Left	ReXTm	T8L	ReCIRPa
PI	Pass	NO	PI	NXTm
	Pivot Left	NO	PI/NU12L/Ro4L	NO
	Pivot Right	NO	Pr/NU12R/Ro4R	NO
Po	Pullover	NDB	NU0R	NO
Pu	Push	NO	Pu	NDO
	Release	NReCIRP	PI	NO
ScsL	Shoulder Check Spin Left	ReScTm	T12L	NO
Sd	Sliding Door	NO	Pr/NU4L & PINU4R	NO
SeW	Sneak Wrap	NWLPa	Pr/T0R/Cg0L	NO
SeW	Sneak Wrap	ReWRPa	PI/T0L/Cg0R	NTm
SeSi	Sneak Wrap Silhouette	DXSiLPa	Pr/T0/NXB0L	ReTm
SeSi	Sneak Wrap Silhouette	DXSiRPa	PI/T0/ReXB0R	DXLPa
	Swivot Right	NO	Pr/NU20R/Ro4R	DXRPa
TmWi	Tandem Whip Left	ReDXO	PI/NXU0R/Ro4L & PI/ReXU0R/Ro4L	NO
TmWr	Tandem Whip Right	NDXO	Pr/ReXU0L/Ro4R & Pr/NXU0L/Ro4R	NDXO
TnR	Tornillo Right		Whr/TR on one leg	ReDXO
ToR	Tornillo Right		Whr/RoR on one leg	
Tkl	Tuck Left		T2R&T10L	
Tk	Tuck Right		T2L&T10R	
	Tunnel Blind Whip L	DXNXCLO	PI/ReXU0R&Ro0 & PI/NXU0R&Ro0	ReDXNXCRO
	Tunnel Blind Whip L	DXNXVLO	PI/T0&ReXB0R & PI/T0&NXBe0R	NDXReXVRO
	Tunnel Blind Whip L	NDXReXCLO	PI/ReXU0R&Ro0 & PI/NXU0R&Ro0	DXNXCRO
	Tunnel Blind Whip L	ReDNVLO	PI/T0&ReBe0R & PI/T0&NBe0R	NDRReVRO
	Tunnel Blind Whip L	ReDXNXVLO	PI/T0&ReXB0R & PI/T0&NXBe0R	DXReXVRO
	Tunnel Blind Whip R	DXReXCRO	Pr/NXU0L&Ro0 & Pr/ReXU0L&Ro0	NDXReXCLO
	Tunnel Blind Whip R	DXReXVRO	Pr/T0&NXBe0L & Pr/T0&ReXB0L	ReDXNXVLO
	Tunnel Blind Whip R	NDRReVRO	Pr/T0&NBe0L & Pr/T0&ReBe0L	ReDNVLO
	Tunnel Blind Whip R	NDXReXVRO	Pr/T0&NXBe0L & Pr/T0&ReXB0L	DXNXVLO
	Tunnel Blind Whip R	ReDXNXCRO	Pr/NXU0L&Ro0 & Pr/ReXU0L&Ro0	DXNXCLO
	Tunnel Bridge Whip L	DReBLTm	PI/T0&NBe0R & PI/T0&ReBe0R	NDNBRTm
	Tunnel Bridge Whip L	NDXNXBRTm	Pr/T0&NXBe0L & Pr/T0&ReXB0L	ReDXReXBLTm
	Tunnel Bridge Whip L	NDXReXBLTm	PI/T0&NXBe0R & PI/T0&ReXB0R	NDXKNXBRTm
	Tunnel Bridge Whip L	ReDReBLTm	PI/T0&NBe0R & PI/T0&ReBe0R	DNBRTm
	Tunnel Bridge Whip L	ReDXNXBRTm	Pr/T0&ReXB0L & Pr/T0&NXBe0L	ReDXKReXBLTm
	Tunnel Bridge Whip L	ReDXReXBLTm	PI/T0&NXBe0R & PI/T0&ReXB0R	NDXNXBRTm
	Tunnel Bridge Whip R	DNBRTm	Pr/T0&ReBe0L & Pr/T0&NBe0L	ReDReBLTm
	Tunnel Bridge Whip R	NDNBRTm	Pr/T0&ReBe0L & Pr/T0&NBe0L	DReBLTm
	Tunnel Bridge Whip R	NDXKNXBRTm	Pr/T0&ReXB0L & Pr/T0&NXBe0L	NDXReXBLTm
	Tunnel Bridge Whip R	NDXNXBRTm	Pr/T0&ReXB0L & Pr/T0&NXBe0L	ReDXReXBLTm
	Tunnel Bridge Whip R	ReDXKReXBLTm	PI/T0&NXBe0R & PI/T0&ReXB0R	ReDXNXBRTm
	Tunnel Bridge Whip R	ReDXReXBLTm	PI/T0&NXBe0R & PI/T0&ReXB0R	NDXNXBRTm
	Tunnel Tandem Whip L	NDXKNXWRBr	Pr/ReXU0L&Ro0 & Pr/NXU0L&Ro0	NDXNXWRBr
	Tunnel Tandem Whip L	NDXNXWLB	Pr/NXU0L&Ro0 & Pr/ReXU0L&Ro0	ReDXNXWRBr
	Tunnel Tandem Whip L	ReDXKNXWRBr	PI/NXU0R&Ro0 & PI/ReXU0R&Ro0	NDXNXWLB
	Tunnel Tandem Whip L	ReDXReXWRBr	PI/NXU0R&Ro0 & PI/ReXU0R&Ro0	ReDXKReXWRBr
	Tunnel Tandem Whip R	NDXNXWLB	Pr/ReXU0L&Ro0 & Pr/NXU0L&Ro0	NDXKNXWRBr
	Tunnel Tandem Whip R	NDXReXWRBr	PI/NXU0R&Ro0 & PI/ReXU0R&Ro0	ReDXKNXWRBr
	Tunnel Tandem Whip R	ReDXNXWLB	Pr/ReXU0L&Ro0 & Pr/NXU0L&Ro0	NDXNXWLB
	Tunnel Tandem Whip R	ReDXKNXWRBr	PI/ReXU0R&Ro0 & PI/NXU0R&Ro0	
U	Under	NO	Pr/NUL	NO
Whl	Wheel Whip Left	NO	Wl	NO
Whr	Wheel Whip Right	NO	Wr	NO
Wl	Whip Left	NO	PI/T4L/Ro4L & PI/T4L/Ro4L	NO

<u>ABBR</u>	<u>NAME</u>	<u>BEGPOSITION</u>	<u>MOVE</u>	<u>END POSITION</u>
Wr	Whip Right	NO	Pr/T4R/Ro4R & Pr/T4R/Ro4R	NO
WWl	Wrap Whip Left	DO	Pl/T4L/NBe0R & Pl/T4L/Ro0	NO
WWr	Wrap Whip Right	DO	Pr/T4R/ReBe0L & Pr/T4R/Ro0	ReO

LEAD AND FOLLOW

Have you ever danced with a Swing dancer who follows like a drawer, feels like a kite, and floats like a butterfly when leading or following? One person in a thousand will move this way without any hand-to-hand coupling dance experience. The other 999 have to learn and 10 will not learn and continue to move like a bull in a china shop (Merrill Lynch's bull notwithstanding), or a cow backing out of a barn door!

Following are some concepts, remarks, examples, and exercises to help dancers find and keep their partner on that delicate string in order to experience the ecstasy of coupling and moving as one.

<u>CONCEPT</u>	<u>DEFINITION</u>
Lead	To conduct, induce, or guide the moves.
Follow	To conform, comply, or act in accordance with a lead.
Couple	The hold and contact (link, fastening, or connection) between the leader and follower. (For example, visual, hand-to-hand, hand-to-torso, torso-to-torso.)
Weight	The amount of push or pull force (resistance or pressure) used in a couple.
Couple Weight	A constant amount of push (compression) or pull (tension) weight used in a couple (the follower's coefficient of friction).
Connected Couple	When the couple weight acts through the bodies' centers of mass.
Movement Weight	The implied change in the couple weight which is used to lead a movement and which translates into movement.
Connected Arm	When the arm and torso move as one unit (as a handle on a drawer).
Trigger Timing	A temporary increase in couple weight to increase velocity in order to travel the same distance in fewer beats. Ms. Nancy-Beth Orr coined the term "Trigger Timing" for this concept.

Double Resistance A lead popular in Texas and Colorado that uses a push-pull-push couple weight in two beats.

Torque The amount of weight used for leading turns and producing torsion.

REMARKS

1. Couple weight consists of an isometric push or pull acting in a straight line parallel to the track or direction of travel.
2. Couple weight not acting parallel to the track may create unnecessary torque on the bodies and arms.
3. The forearms of a hand/hand couple are generally waist level, parallel to the floor, and in line with the center of mass of both the leader and the follower.
4. The follower helps to maintain the coupled hands equidistant between the navels.
5. Coupled arms move back and forth as pistons in line with the track in Pushes and Whips.
6. The coupled hands are held and maintained equidistantly between the navels and the shortest distance between the navels for a given arm position.
7. The arm is disconnected from the body when moving between arm positions.
8. The leader and follower generally do not grip or grasp with the fingers in the Swing dancer's hand/hand couple unless they are going airborne.
9. The leader creates and maintains couple weight with the center of mass, the follower balances (resists) and maintains couple weight with the center of mass. The follower does not create couple weight.
10. Generally, the elbow muscles are dominant and help the bodies centers of mass generate and maintain the couple weight. Keep the coupled arms flexed with an angle in the elbow in order to maintain couple weight. Avoid a straight arm as you lose optimum elbow performance in the elbow muscles, causing the shoulder muscles to dominate.

11. The shoulder, elbow, and wrist action help control the couple weight like a spring. The couple acts as a spring or shock absorber as the arms compress and expand during moves.
12. Couple weight is established before moving. The follower does not mistake a leader arm movement for a body lead (movement weight) and move before establishing couple weight.
13. The couple weight does not change while moving.
14. The leader's and follower's sensitivity to the difference in couple and movement weight is what produces a movement's lead and follow.
15. The couple weight can vary between light, medium, and heavy. Different degrees of weight depend on arm connectivity as well as on the unique style of pose and shading (legato/staccato syncopation) in the timing of a rhythm break.
16. Table 3.4-1 indicates when a push or pull couple is established in the basic Push, Pass, and Whip moves and when it changes direction.
17. Movement weight is generally initiated by the leader; however, the follower will initiate movement weight in many rhythm breaks. For example, the movement weight in the push couple on 3 & 4 in a Push move is generally initiated by the follower.
18. The hip, knee, and ankle action control the body's impetus, momentum, movement, and balance.
19. The ideal leader and follower do not increase and use couple weight for controlling body impetus, momentum, movement, and balance, unless they are into trigger timing.
20. Legs and controlled imbalance are dominant in providing movement power, and arms are dominant in providing couple power.
21. In order to control and maintain couple weight, the dancer must be able to independently control his or her body's impetus, momentum, movement, and balance.
22. Swing hand to hand coupling: The leader's middle two fingers form a hook and are held in the curled fingers of the follower's hand. Hustle hand to hand coupling: The fingers press against each other.
23. Crossed couple "thumb latch": The follower's thumb acts like a latch as the leader's fingers slide beneath the follower's arm to slip into the curl.
24. Swing dancer employs couple weight, body positions, arm positions, and visual cues to indicate the lead for moves and turns and allows the follower to execute the moves themselves. This requires more knowledge and skill on the part of the follower at various levels. (Most leaders physically turn their followers.)

EXAMPLES

Figures and variations consist of moves between positions using a specific turn, rhythm break, and styling. When initiating a lead for executing a move, turn, or change in position, the recommended technique and style consists of moving a follower's arm into and/or through specific arm positions. The follower's arm positions for some of the common moves using a natural hand/hand couple are as follows:

1. To guide the follower into a Natural Under Right, the leader moves the follower's right arm to Swing arm position 3 with: (1) The follower's fingers are curled around the leader's two middle fingers; (2) The thumb side of the follower's hand faces the follower's head; (3) The follower's hand is 1 to 2 inches above the follower's head; and (4) The follower's fingers maintain a light couple weight with the leader's fingers as the follower turns with a connected arm.
2. To guide the follower into a Natural Under Left, the leader moves the follower's right arm to Swing arm position 2. Then the follower moves the leader's left arm over the follower's head and the follower's right arm to arm position 5x before beginning the turn.
3. Follower arm positions used in the common Push, Pass, and Whip moves are given in Table 3.4-2.

MOVE TIMING	TRAVEL SEGMENT				TURN SEGMENT				POSITION/LINK SEGMENT				POSITION SEGMENT			
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Push	Pull		Push		Pull											
Pass	Pull		Pull Changes Direction		Pull											
Whip	Pull		Push Changes Direction		Push Changes Direction		Pull									
Whip	Pull		Pull Changes Direction		Pull Changes Direction		Pull									

Table 3.4-1 Couple Weight Timing

<u>POSITIONS</u>	<u>MOVE</u>	<u>MOVE DESCRIPTION</u>
1-2-3-2-1	Natural Under Right	Follower turns right under right
1-2-5x-1	Natural Under Left	Follower turns left under right
1-1	Natural Pass Right to Closed	Follower moves to Natural Closed
1-7X-1	Natural Pass Left to Open	Follower moves to Natural Open
1-2-3-2-1	Natural Tuck Under Right	Follower turns left and then
1-7-J1-7-1	Natural Closed Whip Right	Follower and leader turn right

Table 3.4-2 Common Move follower Arm Positions

EXERCISES

1. The bodies remain still and the arms move with a constant:
 - a. Push
 - b. Pull (Like sawing a Log)
 - c. Push and pull.
2. The follower circles the leader with a constant:
 - a. Push
 - b. Pull (Like sawing a Log)
 - c. Push and Pull
3. A continuous whip with twinkle breaks for the follower with a constant:
 - a. Push
 - b. Pull (Like sawing a Log)
 - c. Push and Pull
4. Use of a couple developer. See Section 3.4.1.

In case you are wondering, I have used leader/follower terminology in place of the traditional man/woman terminology in order to keep the bi-dancers straight.

The DJ just placed Willie Dixon's cut of "The Little Red Rooster" on the turntable, so let's get back to the boards and down into the wood with our partner following like a drawer, feeling like a kite, and floating like a butterfly, as we woogie her boogie. Keep On Dancing! Hutch

SWING DANCER'S NOTES

COUPLE WEIGHT DEVELOPER

Swing Dancer recommends using the *Swing Dancer* Couple Weight Developer while practicing and exercising breaks to learn to give couple weight for leading and following.

The Couple Weight Developer comes in various models as displayed in Figure 3.4.1-1.

Model A is designed to develop constant pull or push couple weight, with ease of attachment to various objects. It consists of a round wooden dowel drilled with holes for attaching a string. A fish scale is attached to Model A2 to produce Model A3. Model A3 is used for measuring couple weight.

Model B is designed for developing constant push couple weight or push and pull couple weight, and can be used with various objects. It consists of a snow shovel handle. Model B2 has a hole drilled in the end for attaching a string.

Model C1 is designed to develop constant pull or push couple weight, with ease of attachment to various objects. It consists of a jumbo size hair curler with a string.

Table 3.4.1-1, Couple Developer Configurations, provides some examples of objects to which you can attach the couple developer. The Weight column indicates whether a push, pull, or push/pull can be practiced. The Amount column indicates the approximate amount of weight in pounds that can be used. The torque column indicates if torque can be seen while practicing.

Figure 3.4.1-2, Example Couple Developer Attachments, gives a few examples of how to attach the couple developer. Games or contests can be played to determine how many different breaks can be performed without moving a glass on a table and/or dropping a book off your head.

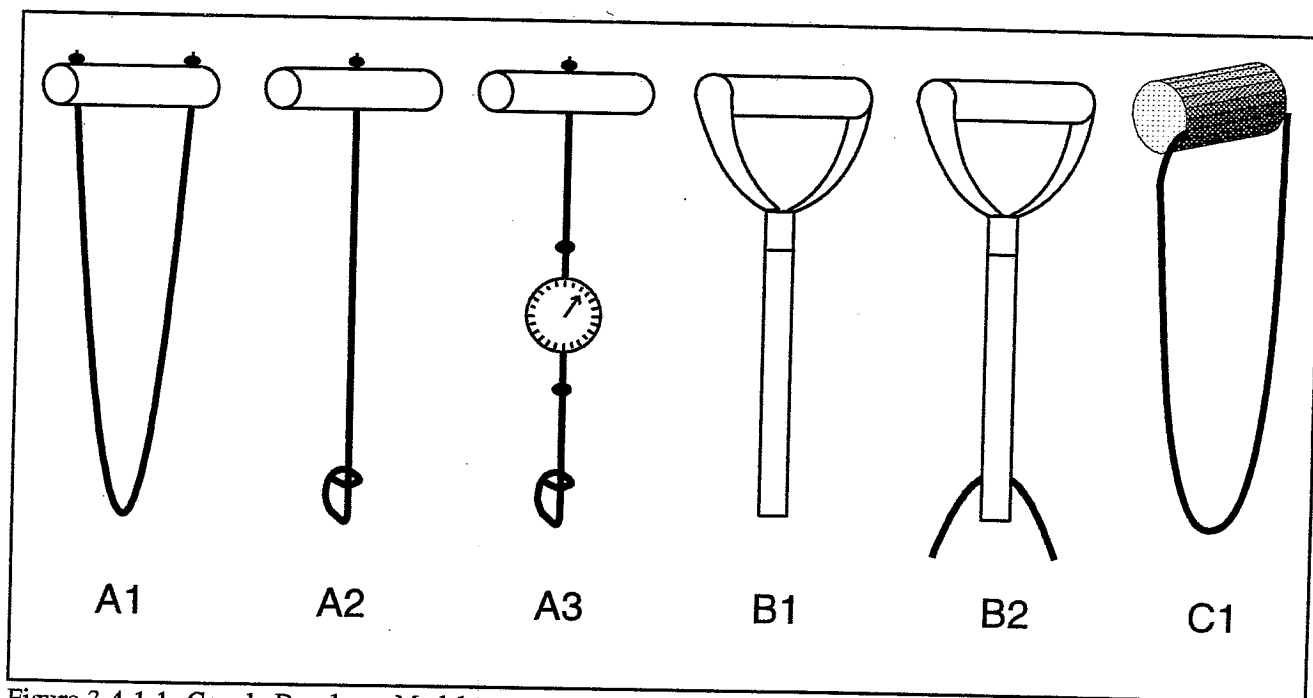


Figure 3.4.1-1 Couple Developer Models

OBJECT	MODEL	WEIGHT	AMOUNT	TORQUE
Ballet Bar	A1, A2, A3, B2, C1	Pull	1-100	No
Ballet Bar	A1, B1, C1	Push	1-100	No
Ballet Bar	B2	Push/Pull	1-2	No
Chair	A1, A2, A3, B2, C1	Pull	1-3	Yes
Chair	A1, B1, C1	Push	1-3	Yes
Closed Door	A1, A2, A3, B2, C1	Pull	1-100	No
Closed Door	A1, B1, C1	Push	1-100	No
Closed Door	B2	Push/Pull	1-2	No
Closed Drawer	A1, A2, A3, B2, C1	Pull	1	No
Bottle on Table	A1, A2, A3, B2, C1	Pull	1/2	Yes
Lamp on Table	A1, A2, A3, B2, C1	Pull	1/2	Yes
Open Door	A1, A2, A3, B2, C1	Pull	1-100	Yes
Open Door	A1, B1, C1	Push	1-100	Yes
Open Door	B2	Push/Pull	1-100	Yes
Open Drawer	A1, A2, A3, B2, C1	Pull	1-2	No
Open Drawer	A1, B1 C1	Push	1-2	No
Open Drawer	B2	Push/Pull	1-2	No
Refrigerator Door	A1, A2, A3, B2, C1	Pull	1-3	No
Wall	A1, A2, A3, B1, C1	Push	1-100	Yes

Table 3.4.1-1 Couple Developer Configurations

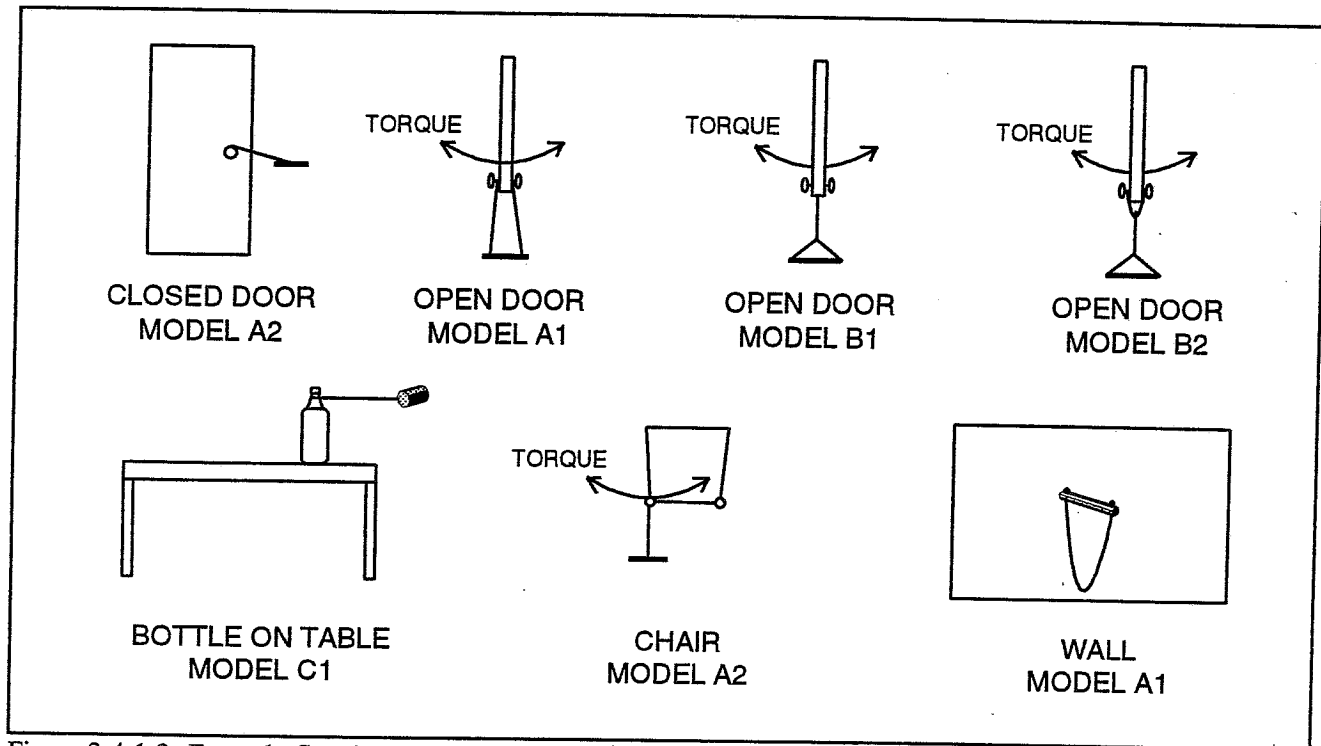
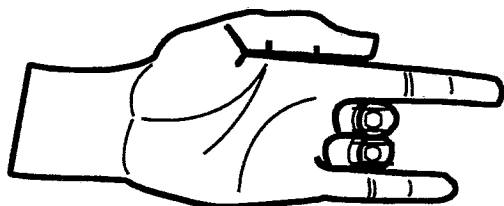
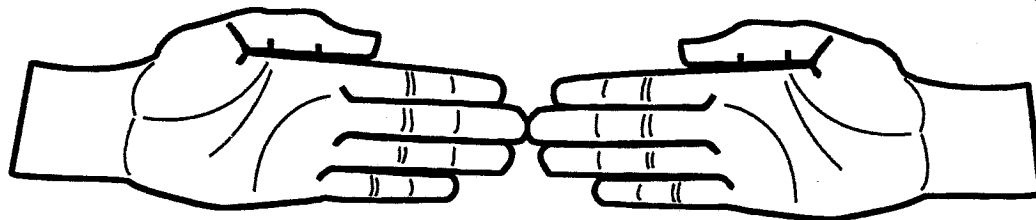


Figure 3.4.1-2 Example Couple Developer Attachments

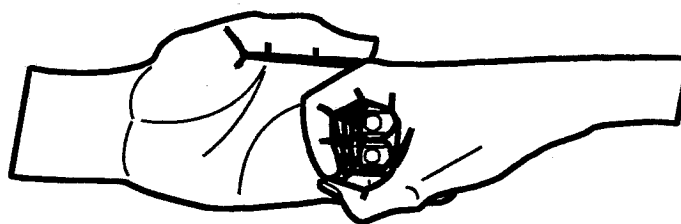
THE SWING DANCER'S COUPLE



THE HOOK



THE CURL



THE NATURAL COUPLE

Figure 3.4.2-1 The Swing Dancer's Couple

Are you tired of squeezed fingers and palms and the perineal leader's pinch and follower's grab? Try the *Swing Dancer's* couple consisting of couple weight with the **HOOKED** leaders middle two fingers in the **CURLED** followers fingers.

Are you having trouble developing the proper couple? Are you having trouble with the fidgeting and or limp follower's curl? Are your leaders fingers pinching or limp. Try using the *Swing Dancer Coupling Tube*, a training aid for developing safe coupling.

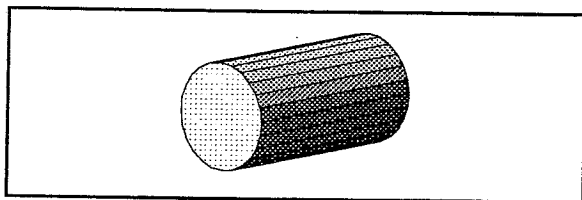


Figure 3.4.2-2 The Coupling Tube

The *Swing Dancer Coupling Tube* is employed by the follower, and is designed to shape the followers curl and to stop follower's grab and fidget and help prevent leader's pinch and squeeze. Immediately enjoy the pleasure of coupling while protecting your hands with the *Swing Dancer Coupling Tube*.

An additional benefit is faster development of professional quality hand and finger positions.

Avoid using vaseline and other creams, lotions, and jells. You do not need a lube, you need a *Swing Dancer Coupling Tube*. Two different models to choose from. The original low cost efficiency model: an empty toilet paper or paper towel roll found in your bathroom or kitchen. The medium priced standard model: a jumbo size hair curler found at your local beauty aids store.

Train your curl with the *Swing Dancer Coupling Tube*. Avoid elbow turn out with *Swing Dancer Lead & Follow* technique. Use the authentic and unique *Swing Dancer Coupling Tube*! Sold only by the PSDC.

Obtain the *Swing Dancer Couple Training Kit* direct from the PSDC for only \$5 plus \$2 postage & handling. The kit consists of two standard *Swing Dancer Coupling Tubes*, *Swing Dancer's Coupling String*, and *Swing Dancer's Coupling Instructions for Lead & Follow* and the *Couple Weight Developer*.

SWING DANCER'S NOTES

SWING STYLES

Swing has a long and colorful history which has never been fully documented. It would make a great doctoral dissertation for someone interested in dance.

Generically, Swing is a dance to Jazz, Rhythm and Blues, Swing, Rock and Roll, Hustle (Disco), Rock, and Country Western music using any rhythm where the dancer's figures and variations emphasize changing dance positions, using jazz movement and footwork, and moving randomly over the floor. The styles of Swing that have evolved over the years have had many names depending on where one lives in the U.S. The following definitions are provided in order to discuss the subject.

STYLE	DEFINITION
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PREFIXES

General	A prefix to any style of Swing where the figures and variations begin and end in any position.
Open	A prefix to any style of Swing where the figures and variations begin and end in open position.
Closed	A prefix to any style of Swing where the figures and variations begin and end in closed position.
Single	A prefix to any style of Swing when using only single steps on the odd rhythm units.
Delay	A prefix to any style of Swing when using only delay steps on the odd rhythm units.
Double	A prefix to any style of Swing when using only double steps on the even rhythm units.
Triple	A prefix to any style of Swing when using only triple steps on the odd rhythm units.

THE LINDY FAMILY

Lindy Hop	A style of Swing originally danced in a circular area to Jazz music using an Odd-Even-Odd-Even rhythm (Lindy Rhythm) with nimble footed hops, skips, bumps, grinds, squats, and acrobatics.
Jitterbug	A style of Swing originally danced in a circular area to Jazz music using an Odd-Odd-Even rhythm (Jitterbug Rhythm) with nimble footed hops, skips, bumps, grinds, squats, and acrobatics.
Lindy	A synthesis of Lindy Hop and Jitterbug danced in a circular area using both Lindy and Swing Rhythm without the acrobatics.
Jive	An upper-class English style of Lindy using Jitterbug or Lindy Rhythm with a an English Jive triple on the units. (What is an English Jive triple? A triple with the step (change of weight) on the 1, a, and 2 beats, where 1 and 2 represent whole beats, and a represents three quarters of a beat.)
Shag	A style of Lindy with hops and skips, and with the leader and follower remaining predominately in closed prom or closed open position.
Balboa	A style of Shag predominately using Lindy Rhythm with the hops replaced with a slight body bounce, slips, and/or slides remaining predominately in closed prom or closed open position.
Rock 'n' Roll	A style of Jitterbug originally danced to Rock and Roll music using Jitterbug Rhythm with delay steps on the odd units.
Bop	A style of Jitterbug originally danced to Rock and Roll music using Swing Rhythm with delay-steps, hops, and skips and avoiding acrobatics.
East Coast Swing	Another name for Lindy.
Country Western Swing	A style of Lindy danced to Country Western music which emphasizes moving between double-hand-hold dance positions.

Cajun Swing A Louisiana Bayou style of Lindy danced to Cajun music.

Pony Swing A Country-Western style of Cajun Swing.

DC Hand Dancing A Washington, DC, style of Lindy which emphasizes moving between double-hand-hold dance positions.

THE SWING FAMILY

Swing (Style) A synthesis of Lindy Hop and Jitterbug using Swing rhythm (Even-Odd-Odd) and Whip rhythm (Even-Odd-Even-Odd) danced with the follower traveling back and forth on a fixed straight track (slot) and the leader moving off and on the center of the track or trading places with the follower on the track.

Savoy Swing A style of Swing popular in the New York Savoy Ballroom in the 30s and 40s originally danced to Swing music.

West Coast Swing A style of Swing emphasizing nimble footed rhythm breaks popular in the California night clubs in the 30s and 40s and voted the California state dance in 1989.

Alcatraz A New Orleans, Louisiana, name for Swing.

Carolina Shag A North and South Carolina style of Swing (the South Carolina state dance) where the leader and follower trade places on the track, and emphasize the man's nimble footed rhythm breaks.

DC Hand Dancing A Washington, DC, name for Swing emphasizing double-hand-hold positions on a revolving track and a whip left.

Push A Dallas, Texas, style of Swing which emphasizes spinning the follower between basket, vine, halo, and pin dance positions, using a double hand hold, push and pull leads (Double Resistance), and a rock rhythm break with bumps.

Supreme Swing A Tulsa, Oklahoma, synthesis of West Coast Swing and Push.

Whip A Houston, Texas, style of Swing which emphasizes spinning the follower between

basket, vine, halo, and pin dance positions, using a double hand hold, a push and pull lead (Double Resistance), and a ripple action in a rock rhythm break; and beginning the rhythm on the down or up beat.

Imperial Swing A St. Louis, Missouri, synthesis of Swing and Lindy.

Universal Swing A Randy Clements style of Swing which is a synthesis of the regional differences in rhythm breaks used in a Swing figure.

Western Swing A 1950s name for West Coast Swing. In 1958 the Golden State Dance Teachers Association changed the name from Western Swing to West Coast Swing.

Ballroom West Coast Swing A style of Swing popular in the ballroom dance school organizations and different from the style performed in the California night clubs and Swing dance clubs.

THE HUSTLE FAMILY

Hustle A Latin style of Lindy originally danced to the popular Disco music in the 1970s.

Latin Hustle A style of Hustle using a Double/Delay/Triple rhythm break, predominately danced on a straight track.

Street Hustle A style of Hustle using three beats for a figure in 4/4 Metric Signature (Street Rhythm) with a single, delay, or triple step on the last two beats and predominately danced on a straight track.

These are the definitions *Swing Dancer* uses for the various styles of Swing. If anyone out there has any additional definitions to share, please call or write. Whoops!! There is Jerry Lee Lewis and "Great Balls of Fire" on the turntable! Now where did I put my blue suede shoes?

Keep On Dancing! Hutch

SWING TECHNIQUE AND STYLE

What do dancers do to tell you they are doing Swing? This question can lead to some heated discussions in the Swing dance community. Here are a few ideas to keep the discussions lively and hot!

MOVES. How the man and woman move in space is what gives Swing its character.

1. The woman travels predominately on a fixed straight track with the man leading the woman in Push, Pass, Whip, and Break moves on the track.
2. The man moves off and on the center of the track allowing the woman to move back and forth on the track.

Note: With this move definition, Street Hustle and Latin Hustle danced on a fixed straight track are style variations of Swing.

TRAVEL EXTREMES.

1. Long Track. The woman travels as far as possible with the couple arms in arm position J1 and the man travels as little as possible from the center of the track.
2. Short Track. The woman and man trade places and travel the same amount on the track with the couple arms in arm position 1.

ETIQUETTE

1. Dancers must dance within their track area and avoid hitting other dancers with rhythm breaks such as kicks, points, etc.
2. The man must prevent the woman from backing into other dancers who enter the track behind her on pushes and whips.

RHYTHMS AND RHYTHM BREAKS.

1. The dance generally uses rhythms employing six beats (Swing rhythm) and eight beats (Whip rhythm) of music.
2. The woman steps forward on the first beat of a rhythm.

3. Regional Rhythm Breaks.

- a. Anchor: Los Angeles, Orange County, San Francisco, San Diego, St. Louis.
- b. Coaster: Denver.
- c. Cross: San Francisco, Carolinas
- d. Hitch Kick: Santa Barbara
- e. Hook: Beverly Hills
- f. Ripple Houston
- g. Rock: Dallas, Houston.
- h. Sailor: Las Vegas, Phoenix.
- i. Swivel: Los Angeles
- j. Triple: Carolinas, Tulsa
- k. Twinkle: St. Louis, Arthur Murray, Fred Astaire, Independent Dance Studios.

MUSIC. You can Swing to any rhythm. By the way, if you have not danced Swing with Street Hustle rhythm to Waltz rhythm, give it a try.

TECHNIQUE AND STYLE. Here are some ideas for technique and style:

RHYTHM BREAKS

1. Rhythm breaks are shaded and colored with staccato, legato, and syncopated movement.
2. The dancer's body weight acts into the floor predominately through the balls of the feet.

POSE. Whatever strikes your fancy.

TURNS.

1. Swivels are preceded with 1/16 contrabody movement.
2. In a Natural Under Right, the woman's coupled arm is held in Swing arm position 3 (Under position) and tilted slightly upwards with the curled fingers of the hand above the head.
3. In a Natural Under Left, the woman's coupled arm is brought to her opposite shoulder (a dub) before she completes her turn.
4. The woman spots in the direction of travel during swivots and in the opposite direction of travel during pivots.

LEAD AND FOLLOW.

1. Hands are coupled together with the man's middle two fingers in the curled fingers of the woman's hand.
2. Directional movement weight is established on beat one with the use of the man's body weight.
3. In general the lead for a move is given on beat one, and the leader's hand is fixed in space on beat four in passes and pushes and on beat six in whips.
4. Under Pass Right: The man's left arm moves to Swing arm position 2 allowing the woman's right arm to achieve Swing arm position 2 (Under position) on beat two and 5X on the 2& beat.
5. Pass Left: The man's left arm moves to Swing arm position 1 allowing the woman's right arm to achieve Swing arm position 7X (Basket position) on the 2& beat.
6. Whip: The man's left arm moves to Swing arm position 7 with the arm close to the man's waist and forearm parallel to the floor and track throughout the whip.
7. Push: The man's left arm moves to position Swing 6, 7 or Latin 2 while maintaining the coupled hands equidistant between the bodies.
8. Freeze: Hand squeeze.

TRENDS.

1. Traditional/Classic

- a. Very little extension of the uncoupled arm.
- b. The torso predominately faces the direction of the track during the position segment of the rhythm break.
- c. The dancers execute a large variety of rhythm breaks.
- d. Jazz dance pose lines predominately used.
- e. Torso rolls while turning to dance position.
- f. Regional examples: Dallas, Denver, Houston, Las Vegas, Los Angeles, Phoenix, San Diego, San Francisco.
- g. The man moves off and on the center of the track for each move in order to allow the woman to pass back and forth on the track.
- h. The dancers maintain a heavy couple weight.

- i. Fixing the hand in space allows the woman to move as if coupled to a fence post. The man's couple hand is fixed in space on the 4th beat in a pass or push and on the 6th beat in a whip.
- j. The follower is lead to move away from the leader with a push couple on beat 4 in pushes and on beat 6 in whips.

2. Modern

- a. More free arm extensions.
- b. More Right and Left Parallel dance positions in the position segment of the break are being used.
- c. More emphasis is being placed on how many dance positions and spins the man can get the woman through.
- d. The dancers do not execute a large variety of rhythm breaks.
- e. In addition to Jazz; Latin (International Rumba, Cha Cha, Samba, Paso Doble, Jive), Modern, Ballet, Tap, Aerobic, Flamenco, Eastern, Belly, and Folk dance pose lines are being used.
- f. Regional examples: Dallas, Houston, Oklahoma City, St. Louis, Tulsa.

3. Fast Music.

- a. The dancers trade places on the track.
- b. The man's couple hand is fixed in space on beat 3 in a pass or push.

The DJ just put Bill Dogget's cut of Honky Tonk on the turntable! Let's grab that lithe wisp of a thing tippy-toeing around like she belongs in a ballet and see if we can get her down into the wood with a dash of traditional shuffles mixed with a pinch of Shorty George. Keep on Dancing! Hutch.

CAROLINA SHAG TECHNIQUE AND STYLE

The Carolina Shag is the State Dance of South Carolina. It developed in the beach clubs along the Carolina coasts in the late 1940s and early 1950s. The music that sparks the dance is called "Beach Music," a unique blend of 1950's and 1960's Rock-and-Roll and Rhythm-and-Blues.

The Carolina Shag is in the straight-track family of Swing dances along with the West Coast Swing, Dallas Push, Tulsa Supreme Swing, St. Louis Imperial Swing, and Sling Hustle. The Carolina Shag dancers adopted the straight-track of West Coast Swing and many Swing moves such as the Shuffle, Shuffles, Shorty George (Boogie Walk), Camel Walk, and Log Fall. What makes the Carolina Shag unique is the trading of places between the man and woman on the track, compact and tight legwork and footwork with quiet upper body action, no hip action, and the emphasis on the man performing rhythm breaks.

The woman rocks back on the travel segment in the Carolina Shag in contrast to walking forward in the West Coast Swing. However, the woman does move forward on the travel segment in many advanced moves with the use of the shuffle. The woman uses small compact footwork while maintaining a firm couple for the man to work off. She can be viewed as a support post which the man uses for pushing off from into spins and holding onto for leans.

The Carolina Shag figures emphasize the Push, Pass Right with the man performing Natural Beneaths, Cogs, and Riffs Left, Pass Left, and Whip Right. The dominant dance positions are Closed, Right Prom, Natural Open, and Natural Crossed Open. The dominant rhythm breaks use a Triple-Triple-Double in Pushes and Passes and a Triple-Double-Triple-Double in Whips.

The Push consists of the man and woman maintaining their coupled hands on an imaginary fence post fixed in the ground as they travel back and forth toward and away from each other. The elbows are held next to the sides of the body and do not protrude beyond their backs when they move towards each other.

When executing a pass the woman moves around the man on an elliptic path in contrast to the West Coast Swing, where the man moves off and on the center of the track allowing the woman to travel on a straight path. The Tuck will occasionally be seen in a Pass Right with a Natural Crossed Hand to Hip lead. The

Tuck move from Right Prom to Open position is not currently in vogue. The woman is released from Closed or Right Prom to Open position with either no turn, a turn left, and/or the man rotating right.

The Whip Right is used extensively to bring the woman into the Closed and Right Prom positions. When executing a whip to Right Prom position, the woman moves around the man on a small circular path while the man spins in place.

The dominant couple is Natural, Natural Cross or Reverse Closed. The Double couple is used only for some rarely seen swivel rhythm breaks in Double Open position. Dancing on a crowded dance floor with a beer or cigarette in hand has contributed to this dominate coupling.

The man's rhythm breaks are the main attraction of the Carolina Shag. Tight legwork in crosses and hooks is admired, as well as toe, ball, and heel footwork. The length of a step is usually no longer than a shoe length. Plies to the floor with crossed legs (ankle crushers), Boogie Walks, Duck Walks, Topsy Walks, Kickbacks, Leans, turns on the tips of the toes (taking advantage of the soles on their loafer shoes), and Lift Kick Spins, are unique to the Carolina Shag.

The woman is occasionally allowed to do some of the advanced rhythm breaks on her own with a verbal lead from the man, as well as performing them with the man as a mirror image. The women are demanding and taking a more active role in performing rhythm breaks independently. If the trend continues the style of the dance will change significantly. When you watch Carolina Shag your eyes are continually drawn to the man, in contrast to West Coast Swing where your eyes are drawn to the woman.

For further comparison, with the Carolina Shag, the West Coast Swing emphasizes the Push, Pass Right with the woman turning underarm left, Pass Left, and Whip Right, with the woman as the show, performing rhythm breaks, between Natural, Natural Crossed, and Double Open positions. The Dallas Push and Houston Whip emphasize the Push, Pass Right, Pass Left, and Whip Right, with the man turning the woman in and out of a variety of dance positions using a rock rhythm break. The Tulsa Supreme Swing is a synthesis of the West Coast Swing, Dallas Push, and Houston Whip. The St. Louis Imperial Swing is a synthesis of East and West Coast Swing. The Sling Hustle emphasizes the Pass Right, Pass Left, and Whip Left while turning the woman left and right using a variety of arm positions.

The shaggers got some of their ideas for moves and breaks over the years from the dancing soldiers and sailors traveling across the U.S., as well as from dancers in movies and on television. It is interesting to see the similarity of moves and rhythm breaks between the Carolina Shag and West Coast Swing. One can see the result of clever adoption of moves between the two dances. To what extent black jazz and tap dancers have directly or indirectly influenced the Carolina Shag would make a great doctoral dissertation.

LINDY HOP TECHNIQUE AND STYLE

The Lindy Hop, alias Lindy Skip, Lindy Bounce, Lindy Square, Lindy Squat, and the Lindy bastards, Lindy Skew, Lindy Erect, Lindy Stiff started it all.

The foundation for the Lindy Hop is the Charleston. If you want to perform an authentic looking Lindy Hop, first learn the Charleston.

The Lindy rhythm is odd-even-odd-even. The primary move is a whip right. The follower travels into closed position on the first odd unit, the couple turns together on the next even unit, they travel apart on the next odd unit, and they perform a break on the last even unit. (In Swing rhythm, even-odd-even-odd, the follower travels in to closed position on the even unit, the couple turns on the next odd unit, they travel apart on the next even unit, and they perform a break on the last odd unit.)

The Lindy Hop can employ a skip in place of the hop, Lindy Skip, a bounce action, Lindy Bounce, keeping the shoulders parallel and facing each other, Lindy Square, with a slight squatting position, Lindy Squat. If the shoulders are not parallel and facing each other during the whip you get the Lindy Skew. If you move in an upright position you get the Lindy Erect, and if you do not incorporate the bouncing action you get the Lindy Stiff.

The more common breaks employed on the Lindy Position Segment (even unit) are the Sugarfoot, Heel Rock, Kick Cross, Kick Back, and Split.

SWING DANCER'S NOTES